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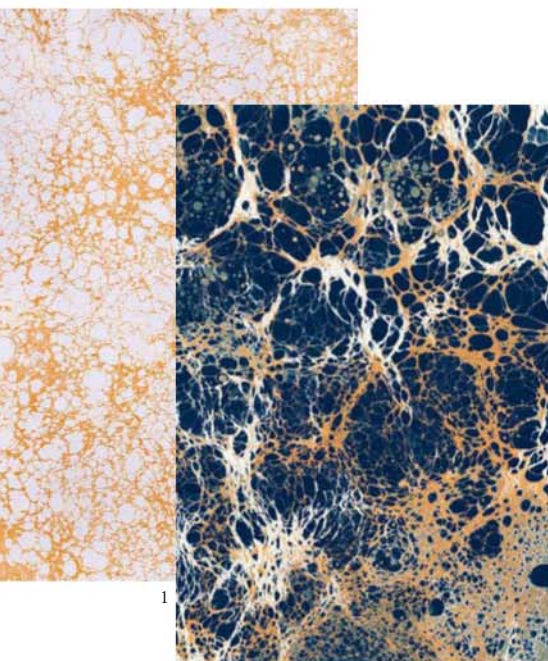


Plain English

CUPBOARDMAKERS

antennae

What's in the air this month, edited by Nathalie Wilson

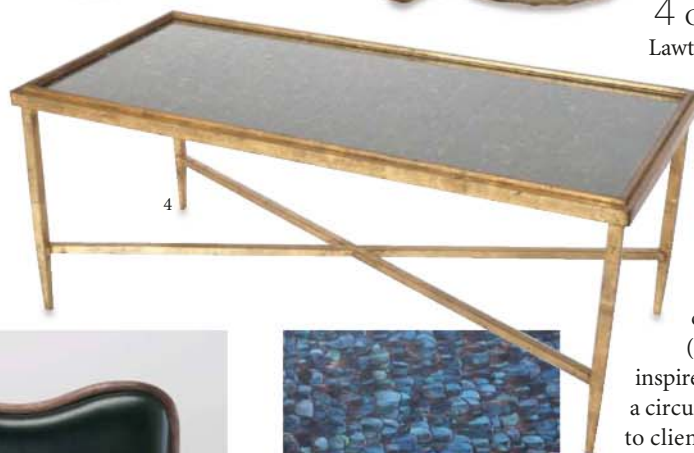


1 Using their mastery of the centuries-old art of paper marbling, Rachel and Nick Cope of Calico decorate super-large sheets of hand-made cotton paper. These are used as the artwork for their contemporary and opulent collection of bespoke, digitally printed wallcoverings. Shown, from left: 'Wabi River' and 'Night Aubergine'; \$345 approx per sq m. Ring 001 347 294 0317, or visit calicowallpaper.com.



2 You name the vegetable fibre and Marianne Oudin of CMO is sure to offer fabrics and finished products made from it. Abaca and black ribbon are used in 'Labyrinthe', seen here made up as a 75 x 290cm roman blind (£465 approx; £60 approx per m). Ring 00 33 1 40 20 45 98, or visit cmoparis.com.

3 Charles Eames said: 'The details are not the details. They make the design.' With this in mind, the American leather specialist Edelman has added five trimmings to its offerings that are sure to be the making of your furnishings. Available in 14 colourways, from \$15 per yd. Ring 001 800 886 8339, or visit edelmanleather.com.



4 Cordelia Lawton and Patrick Mull of Lawton Mull are skilled with their hands like Daedalus, the mythological winged craftsman after whom they named their coffee table; the duo adorn each piece with gold leaf and 2,000 teal-coloured Lady Amherst pheasant-breast feathers. The effect is reminiscent of Jan Fabre's scarab-decorated ceiling at the Royal Palace, Brussels (*WoI* Nov 2003). The Neoclassically inspired design, which is also available in a circular model, can be made according to clients' specifications; £8,700 approx for this 102 x 50 x 43cm example. Ring 001 917 670 7372, or visit lawtonmull.com.



5 Spain, old films such as René Clément's 1960s *Plein Soleil* and the palettes of Goya and Velázquez are the sources Francis Sultana cites as inspirations for his latest furniture collection, 'Celia'. Comprising more than 20 items, it includes the 1.2m-long 'Shaari' banquette,



shown here in patinated textured bronze and leather upholstery; £16,700. Ring 020 7589 5946, or visit francissultana.com.

6 For cupboard handles with knobs on, take a look at Trinca-Ferro's 13 mirrored-glass examples. Rest assured, unlike historic versions of this type of glass, the company achieves the effect using a silver nitrate solution rather than mercury. Shown, from left: 'Melon', 'San Polo' and 'Gludecca' (£2.95 each). Ring 07974 227271, or visit trinca-ferro.com.

7 Honoré's latest wares include these appetising brass mirrors inspired by the kitsch fruit-shaped ice buckets that were ubiquitous in the 1950s (from £38 approx). Ring 00 33 4 91 33 08 34, or visit honoredeco.com.

8 Beija Flor's printed industrial vinyl PVC floor-coverings are suitable for use both indoors and out. Based on historic tile patterns, they are available in 56 variations and eight sizes, stay completely flat, do not move, wrinkle or scratch, and are waterproof and easy to wash. What's more, you can move them effortlessly from place to place as and when the fancy takes you. From £42 approx for a 60 x 80cm mat. Ring 00 972 4679 9975, or visit beijacarpets.com.

9 Annette van Ryhsen and Ana Deman combined their talents – the former is a painter and the latter hails from the world of film production – to create limited-edition ceramics, among other things. While Annette decorates the surfaces, the forms of their pieces are handmade by the Poterie de Nesmy in Vendée, France, a family concern since 1857; prices from £15. Ring Ana Deman on 00 33 6 50 06 15 94, or visit ana-deman.com.

10 The habit of displaying indoor plants on étagères is likely to take root again thanks to this pretty painted-metal 'Gardièrre' (£189), inspired by a French Art Nouveau piece. Ring Plümo on 0844 557 3590, or visit plumo.com. ▷



antennae



1 Like a magician, Stephen Antonson turns humble plaster into desirable furniture and objets evocative of early 20th-century designs.

Shown, clockwise from left: 'Earle' chandelier (\$21,600), 'Tabowl' table/bowl (\$16,800) and 'James' pendant (\$12,240). Ring Dessin Fournir on 001 212 758 0844, or visit stephenantonson.com.



2 William Morris can rest easy in his grave: the five fabrics in Morris & Co's recent 'Archive III' collection may not be hand-printed (despite appearances), as he would probably have preferred; but he also advocated that we should only have what is useful or beautiful in our homes, and these pieces certainly meet those criteria. Shown, from left: 'Grapevine' and 'Rosehip', £65 per m. Ring 0844 543 9500, or visit william-morris.co.uk.



3 London-based design studio Michael & George decided that the pencil, 'having played its part in ... many a light-bulb moment', deserved a bulb of its own. The resulting 'HB' lamp (from £988) is handmade in the UK: the body

from hemlock wood and hand-spun brass (or aluminium); the 'lead' from resin; the 'eraser' from blown glass. Ring 07727 726269, or visit michaelandgeorge.com.



4 Never able to lay your hands on your stationery when you want it? You need one of Sentou's yellow, orange or blue cardboard storage wallets (£170 approx). Ring 00 33 1 43 07 11 01, or visit sentou.fr.



5 When it comes to her creations, Benedetta Maracchi relies on Tuscan craftsmen and favours ecological materials; her 'Roselle' cushions (available in three shapes and 13 colours; from £57 approx) are made with a fabric woven by a historic mill using recycled cotton and wool. Ring Marakita on 00 39 333 314 7445, or visit marakita.com ■

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This page: the three styles of commode – (from left) bow-fronted, serpentine and Italianate – inside the artisan's studio of 1865. Opposite: in the cobbled yard with Huw, Tessa sits on a distressed chest with hibiscus flowers. The brass drop handles are made using the lost-wax technique



THE SANDINGS OF TIME

Sometime antique dealer Huw Griffith and his wife, writer Tessa Nicholson, use sandpaper to lend historic character to their decorative commodes. But, learns Damian Thompson, the discovery of some rare mid-century wallpapers, and old memories of a battered chest in Goa, add real depth to the fictional patina they apply. Photography: Rachael A. Smith >

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THE SCENE through this arched carriageway, a cobbled yard in Islington, offers one of those rare moments in the modern city when the otherness of the past smacks you between the eyes. Here 12 Grade II-listed artisan's ateliers, purpose-built in 1865 at the same time as the charitable Peabody Trust housing estate next door, still offer rent-protected studio space to creative people in austere times. 'Can you imagine if this was on the open market,' says Huw Griffith, inside one, sanding down wallpaper stuck to a bow-fronted commode, 'the developers would butcher it.'

The collage artist, mirror maker (*Wol* Jan 2006) and sometime antique dealer has begun a new venture called Fleur de Bois with his wife, Tessa Nicholson. At first glance, their faded flowery furniture reminds me, randomly, of Victorian *découpage* and then, even more randomly, of Rita Hayworth's big-skirted dresses – but what was the genesis of the idea? 'A long time ago,' says Huw, 'I used to travel to Goa with my dad. On a visit to Panjim, the old Portuguese centre, we visited one of those beautiful dark 18th-century houses full of stained glass. I saw this chest of drawers – ebonised Gothic, very Goan – that lifted up at the top. It looked like painted wood, but it was actually paper. This was in the early 1990s when I was a whippersnapper, but it just lodged in my head for a long time.'

Huw first fell for the wallpaper he now uses – 'dead' American stock from the 1930s, 1940s and 1950s – while working as a buyer in Paul Smith's interiors shop in Mayfair. Rolls were lying for sale in a bin. Huw experimented, gluing the papers to floorboards; he discovered that the way they were made, and their aged fragile state, meant that they could be sandpapered to different depths, if necessary straight through to reveal the wood grain beneath. Not only that, when rubbed down, garish hues faded to nuanced shades: forest green turned sage, strong greys became balmy lilacs. 'The rotogravure printing technique is like a series of silkscreens on rollers – each colour does a certain part of the pattern. These ones,' he says, gesturing to the swatches hanging round the studio, 'typically have between eight and 12.' The build-up of pigment on the surface is critical to the duo's finishing techniques, which simply don't work with modern digitally printed papers. By coincidence, he then encountered the US dealer who had supplied Paul Smith, and who had herself stumbled on a huge cache of the rare papers in the storeroom of – bizarrely – an angling ▷

Top: the lower commode is papered in white climbing clematis with scarlet mallow flowers, while the one sitting on the workbench is covered in a white dog-rose on a yellow ground. The repoussé disc handles are historically appropriate for this bow-fronted shape. Right: an 'undistressed' selection of US wallpapers from the 1940s





shop. ('She did a deal and her family have been living off the proceeds ever since,' says Huw.) The couple now had a steady line of supply.

They soon abandoned the idea of using vintage commodes, because sandpaper damaged their veneers. Instead, says Tessa, who has a background in acting and screenwriting, 'we adapted three shapes we liked – all late 18th- and 19th-century European styles – ones spotted at places such as the Battersea Antiques Fair'. The hunt for cabinetmakers who could reliably reproduce their bow-fronted, serpentine and Italianate models eventually led them, through a web of personal contacts, to small factories in Damietta, northern Egypt, and Malviya, in Jaipur, both towns renowned for their furniture-making prowess. To ensure the details were right – such as the degree of bow, or the overhang of the top's architrave – the couple posted out drawn templates 'in the old-fashioned way', says Huw, 'like a clothing pattern'.

The commodes are mainly made from mango, a sustainable hardwood; the trees produce fruit for 30 or so years and then stop when they reach maturity. It's an ecologically sound choice, though the challenge is treating the wood so that it can adapt to a cooler northern climate. Planing and french-polishing are just such tasks that Huw and Tessa delegate to an antique restorer in Kentish Town, who also attaches the handmade cabriole legs and fine-tunes the chests to ensure stability. Setting up the infrastructure has been complex, and although Tessa describes herself as the 'sous chef' in the artistic process, she is clearly the driving force when it comes to logistics. They realised they made a good team when co-writing pieces for *Port* magazine, where Huw is interiors editor.

The chests' charm comes from the myriad little details that add character and evoke the well-lived life of a beloved object – the scuffmarks beneath the carefully chosen handles, the discolorations from palms and fingers, even the odd (intentional) paper patch, evoking the mid-century's make-do-and-mend principles. All an elaborate fiction, of course, but done with tact and taste: a testament to Huw's experience as a dealer in decorative antiques – and his memory of that venerable Portuguese chest. Though quick to stress they protect the pieces with several coats of varnish, Tessa says: 'The damage on an old thing can sometimes be the nicest thing about it. That's what we're trying to recreate' ■

Prices from £2,450. For more information, ring *Fleur de Bois* on 07779 593483, or visit fleurdebois.com

Top: this chest features textured wallpaper illustrated with fronds and foliage. *Fleur de Bois* offers a bespoke service whereby clients can pair one of its vintage papers with any of the three shapes. Left: a raw mango-wood chest helps support one decorated with climbing clematis. Bases can be painted, ebonised or protected with beeswax, as here

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antennae roundup

Miranda Sinclair divulges her favourite finds from London Design Week

For details see page 84



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PHOTOGRAPHY: SUDHIR PITHWA (1, 8)

1 From left: watermelon 'Crissy' hand-knotted carpet, by Victoria Hagan, £900 per sq m; red/pink 'Crissy' flat-weave carpet, by Victoria Hagan, £620 per sq m; both Holland & Sherry. 2 'The Artesian' table, £5,203, Davidson. 3 'Oceanic' pendant, from £285, Davey Lighting. 4 Large circle-recess leather cabinet handle, by Steven Roberts, from £18.25, Turnstyle Designs. 5 'L'Accessoire Dream' cushions, by Elitis, from £98.60 each, Abbott & Boyd. 6 'Dream' rug, by Esti Barnes, from £2,020 per sq m, Top Floor. 7 'Apollo TL600' table lamp, £1,020; drum shade, £219; both Bella Figura. 8 'Pantanal W6759-02' wallpaper, £115 per 10m roll, Osborne & Little. All prices include VAT. For suppliers' details see Address Book >



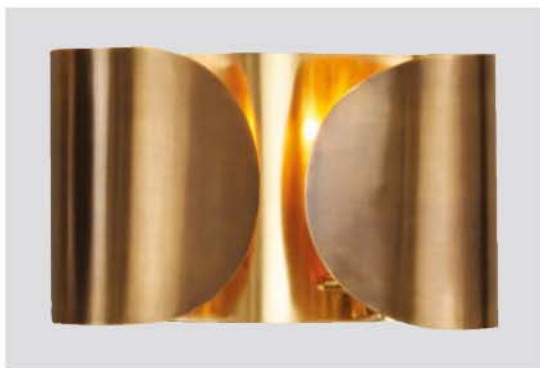
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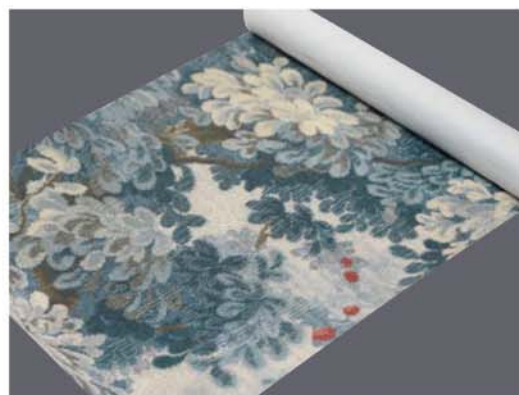
antennae roundup



PHOTOGRAPHY: SUDHIR PITHWA (1)

1 'Lescar Pelmet PST2453-01-X01' tassel, £450, Watts of Westminster. 2 'Luna' mirror, by Laura Kirar, £3,911, Baker. 3 'Petra Bel Air' chandelier, £22,230, Wired Custom Lighting. 4 'Voltaire' slip-over table, £1,732, Christopher Guy. 5 From left: brass 'Copnall' cube uplighter, £191; brass 'Curtis' cube angled uplighter, £198; both Vaughan. 6 'No. 1039' doorknob, from \$800, Nanz. 7 'Issey' wall sconce, £695, Paolo Moschino for Nicholas Haslam. 8 From left: 'P12 Angolo' stool, by Corrado Corradi dell'Acqua for Azucena, £3,070; 'P12 Angolo' small corner armchair, by Corrado Corradi dell'Acqua for Azucena, £3,224; both GMR Interiors. All prices include VAT. For suppliers' details see Address Book >

antennae roundup



1 'Canopy RUGCL0016' rug, by Christian Lacroix, £1,495, Designers Guild. 2 From top: 'Labyrinth BT56844-06' border, £65 per m; 'Labyrinth BT56844-16' border, £65 per m; both Samuel & Sons. 3 'Paul 13' lantern, £4,090, Remains Lighting. 4 From top: lime-green 'DR06AC' tile, £221 per sq m; red 'DR18AC' tile, £262 per sq m; emerald 'DR07AC' tile, £221 per sq m; all Via Arkadia. 5 'Hadra' lamp, £516, Porta Romana. 6 Turchese 'Marly' wallcovering, £195 per 10m roll, Colony. 7 'Scaisbrooke' coffee table with square 'Adams' top, £5,592, Mckinnon & Harris. 8 From left: 'Dynamic' cork wall tile, £75 per sq m; 'Divina' cork flooring, £39 per sq m; both Studiotex. All prices include VAT. For suppliers' details see Address Book >

PHOTOGRAPHY: SUDHIR PITHWA (2, 4, 6, 8)

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antennae roundup



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PHOTOGRAPHY: SUDHIR PITHWA (3, 4, 5)

1 'Carlton 5' antique silver chandelier, £4,128, Christopher Hyde. 2 From left: 'Project-Ready Art Deco Suite DP-9502' door pull, £960; 'Project-Ready Bamboo Suite DP-9507' door pull, £960; both SA Baxter. 3 'Scarlett 33089-9925' beaded fringe, £71.25 per m, Wemyss Houllès. 4 From left: 'Carrara' espresso cup, by Dibbern, £33.18; 'Carrara' espresso saucer, by Dibbern, £20.86; 'Carrara' oval plate, by Dibbern, £45.51; all Evitavonni. 5 From left: pink/black 'Art Deco' carpet, £400 per sq m; monochrome 'Arches' carpet, £400 per sq m; both Stark Carpet. 6 'Peninsula' acrylic console, by Allan Knight, £8,615, J. Robert Scott. 7 'Broadway' chair, by Karin Verzariu, £1,512, Black and Key. 8 'Lux Random AS15221-03' mosaic, £491.20 per sq m, Ann Sacks. Prices include VAT. For suppliers' details see Address Book ■



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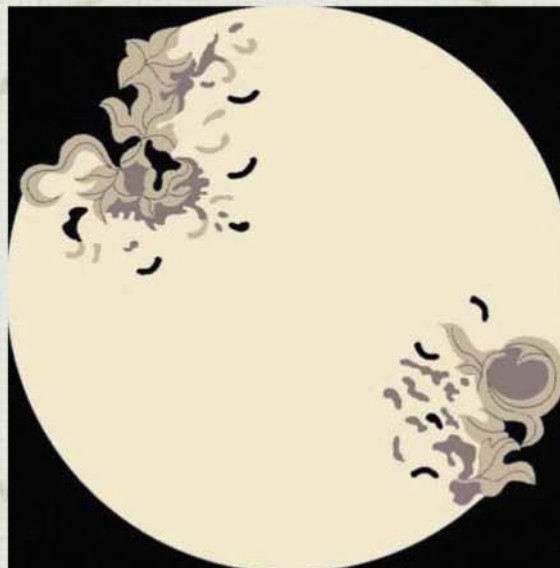
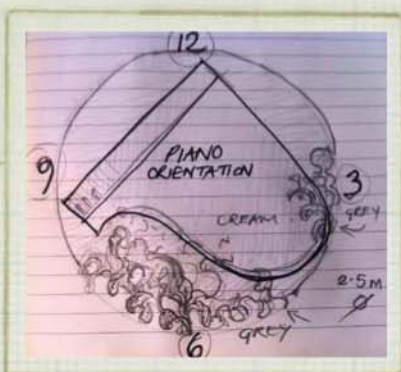


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1 Rocker with walnut-and-galvanised-zinc base, by Charles Eames, £430, SCP. 2 'Shadowy' armchair, by Tord Boontje, £1,704, Moroso. 3 'Rainbow' chair, by Patrick Norguet, £11,664, Cappellini. 4 'Melting Pot' table, by Dirk van der Kooij, £2,250, 19 Greek Street. 5 'Buddy' side table, by Hannes Wettstein for Molteni & C, £485, Chaplins. 6 'Gothic' chair, by Studio Job, £275, Moooi. 7 'Tempo' side table, by Prospero Rasulo for Zanotta, £809, Aram. 8 'Ava' chair, by Song Wen Zhong, £300, Roche Bobois. 9 'Alice' armchair, by Jacopo Foggini, £7,420, Edra. Prices include VAT. For suppliers' details see Address Book >



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SHORTLIST



1 'Ghostfield', by Paola Navone, £2,760, Poltrona Frau. **2** Lucite-framed 'Z' counter stool, £1,250, Talisman. **3** 'Ryk' chair, £149, William Yeoward. **4** 'Softline' console table, £1,500, Chaplins. **5** 'Kartell Louis Ghost' chair, Philippe Starck, £197, Heal's. **6** 'Viso' clear nesting tables, £150, Habitat. **7** 'Fisheye' side table, by Alcarol, £3,400; **8** 'Dolomylth' side table, by Alcarol, £3,750; both Mint. Plinths painted by Gareth Goodison of London Art Makers. Prices include VAT. For suppliers' details see Address Book ■



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books



SNOWDON: A LIFE IN VIEW (by Antony Armstrong-Jones et al; Rizzoli, rrp £50) Be it nine in the morning or four in the afternoon, visitors to Lord Snowdon's turreted home/studio in Kensington would be greeted with the same summons. 'Drink?' he would enquire, with the same old-world charm and mischievous glint that once – one can only presume – earned him the hand of the Queen's sister.

While he poured and they sat, surrounded by domestic clutter, story after story would be exhumed from every soul at the kitchen table. When he and his daughter Frances were putting together *Snowdon: A Life in View*, they had in mind just this intimate setting.

It's a brilliant premise from which to explore this notoriously convivial man. 'A tinkerer, a diarist, a rake... he is all of these and more,' says Graydon Carter, who penned a foreword. Other contributors include Tom Ford, Jude Law and Grace Coddington, which gives you an idea of the book's scope and calibre.

It's rare for a photographer to turn the lens on himself, many preferring the armour afforded by a life behind the camera, but Snowdon is a rare beast. Now 84, he trained as an architect before switching to photography, earning his stripes at *Queen* magazine.

Meritocracy was the word of the day, and who better to epitomise the redrawing of the social map than the first commoner to join the royal family for nigh on 500 years. With their fondness for mixing with actors, artists and rock stars, Snowdon and Princess Margaret seemed to radiate the Swinging Sixties, and became famous for hedonistic living. His son recalls him turning up to 'tweedy' shoots in a

leather jacket and jeans, driving his Aston Martin DB5 with Neil Diamond playing at top volume. A picture of him driving it, taken by David Bailey for *Vogue* in 1965, stretches beautifully over the frontispiece of the book; he looks every inch the matinee idol.

Despite all this, he was fiendishly hard-working, calling holidays 'idiot time'. A va-va-voom approach to life translated to an ebullient picture – fashion photos for *Vogue* included freezing a collapsing house of cards with nylon thread, and he once nailed a model's shoes to the floor. 'I never specialised or planned anything very much at all,' he says, but one senses an awful lot of trial, error and experience went into the broth beforehand. This is the man who worked out how to simulate daylight by building a large aluminium box filled with 60 light bulbs covered in tissue paper.

His talent for capturing studio sitters unawares was supreme (the chief weapon in his arsenal was silence, including rubber-soled shoes for him and his assistant, plus a dose of shock for good measure), but most surprising for this reader was his early social reportage, which blows Cartier-Bresson out of the water.

'It's a difficult and curious balance,' he writes. 'After taking photographs for so many years I suppose I should have gained more confidence or gotten better at it, but I find that neither has happened – the dread of starting is just as bad, the disappointment on seeing the results is even worse.' For all his mischief and his bulging address book, one senses that in fact it was this exceptional humility that was the key to his talent ■

LUCY DAVIES is the photography critic of the *'Daily Telegraph'* ▸



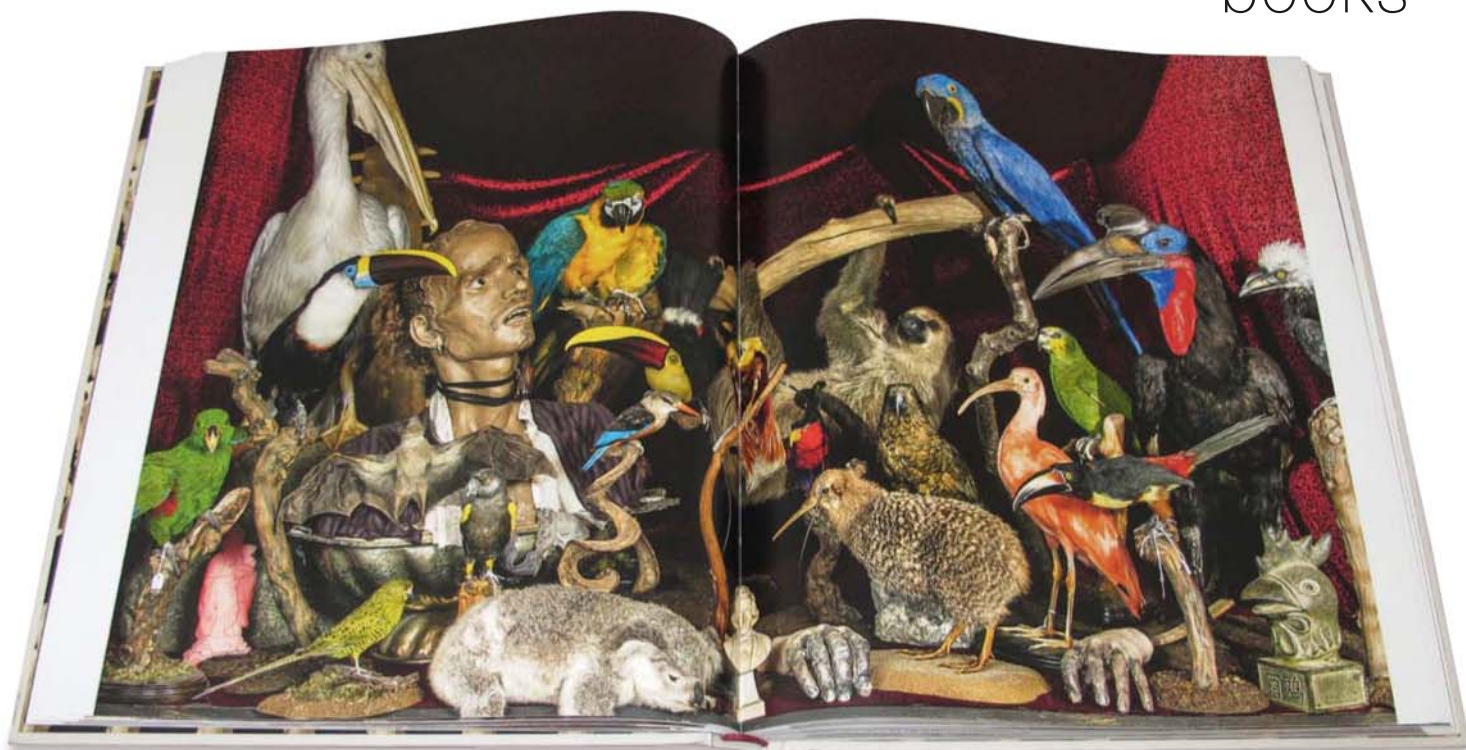
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VIKTOR WYND'S *CABINET OF WONDERS* (by Viktor Wynd; Prestel, rrp £29.99) 'A little too much is just enough for me!' said Jean Cocteau. The artist and collector Viktor Wynd would disagree – far too much is his starting point. There is something heroic about his single-minded acquisition of huge quantities of stuff, and this sumptuous volume – part aesthetic manifesto, part confession, part Argos catalogue redesigned by a Florentine madman – is an utterly enthralling guide to an unsettling personality.

Wynd runs a cluttered shop in Hackney, a cabinet of curiosities that's a mecca for East End hipsters. His home is an equally crowded *Kunstkammer*, crammed with narwhal tusks and sawfish rostrums and ostrich eggs and stuffed parrots and crows and so on, a bewildering concentration of natural objects mixed up with Star Wars Lego, half-eaten breakfasts and the odd Furby. For Wynd, we discover, it is the act of acquisition, not possession, that feeds his need – the visual result is a side-effect.

Is he a collector, then, or simply a hoarder? He often describes his behaviour as pathological, and has suffered in the past from depression (personified as 'Gerald'). He appears to be a lonely man who enjoys the consolations of solitude and knows a great deal about orchids, sea-shells, worms, flesh-eating plants and taxidermy.

When objects count for more than intimate human relationships, it's tempting to take the psychoanalytic view that possession is a search for symbolic omnipotence, that the insecure child latches onto transitional objects (Wynd still sleeps with his childhood teddy bear), and that the troubled adult seeks a sense of identity through the ownership of totemic artefacts. We all do this, of course, but few of us do so on such

an epic scale. Cheerfully acknowledging his oddness, Wynd reflects on his inner world and its spectacular outward manifestation.

The autobiographical passages are moving, with moments of startling candour. He aims for the airy register of his heroes Quentin Crisp and Stephen Tennant, but his writing is short on quotable aphorisms. I did, however, like his professional advice to would-be collectors: 'Buy as much as you can whenever you can.' There is much else to enjoy, especially the many images of Malplaquet House (*WoI* Oct 2003), the home of Tim Knox and Todd Longstaffe-Gowan. The interior of this 18th-century pile on the Mile End Road resembles Sir John Soane's Museum (Knox was once its director) in its marvellous accumulation of statuary, paintings, taxidermy and architectural

fragments. Here a controlling aesthetic intelligence lends coherence to what would otherwise be a jumble of flea-market esoterica. Images of rooms in the homes of some of Wynd's other customers and friends left me feeling that, despite the covetable elephant skulls and prosthetic limbs and stuffed penguins, more can be less.

Wynd's tastes tend to the macabre (shrunk-en heads, animal skeletons, things in jars); he has prankster tendencies and a child-like desire to shock the grown-ups (bovine hairballs, kidney stones, that sort of thing). But he is, one can't help thinking, a good egg. Such intensely compulsive collecting is problematic, even when mitigated by connoisseurship, but Wynd has at least tempered his with an eccentric commercial savvy. This splendid volume, with superb photographs by Oskar Proctor, should be on every coffee table. And if you have a dozen coffee tables, then this is definitely the book for you ■ DAVID COLLARD *is a freelance writer* ▷



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books



SELLING SILKS: A MERCHANT'S SAMPLE BOOK (by Lesley Ellis Miller; V&A, rrp £35) Like a pin-up professor, this big, beautiful book is doubly blessed: it is a work of specialist scholarship, and an aesthetic banquet. The meat of the book, about two thirds of its pages, comprises a facsimile of a merchant's sample book, dating from 1764 and containing between its battered binding of parchment-covered board 962 cuttings of plain, checked and patterned silks, stuck onto heavy paper with dabs of wax.

The quality of modern printing is good enough to give a real sense of the physicality of the original: the spidery ink numerals on tiny paper labels, the stains, and the smudges of sealing wax where samples have been lost, the creases in the fabric, the glint of the gold and silver threads, the weight of ribbed and brocaded weaves, the rustle and crunch of heavy damasks, the slip and slide of glossy satins. Sadly, and presumably for reasons of cost and practicality, it has been shrunk to about half its original size, a magnificent 53 x 38cm, by 10cm deep.

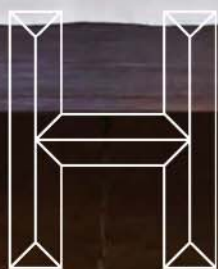
What heaven it must have been to have waited at the counter of a gilded and mirrored emporium on the Faubourg Saint-Honoré while an assistant turned the pages of a book such as this, allowing you to select an ivory damask brocaded with silver for a court gown, and a shot-silk taffeta in dusty mauve for an informal jacket. Thanks to the extraordinary skill and inventiveness of the weavers and designers of these sumptuous fabrics, the choice was dizzying. It took a ten-year apprenticeship to become a master weaver, and their most expensive creations cost the equivalent of two years' wages for the average labourer per ell (about 1.2 metres).

The sample book is French, and nearly all the fabrics in it were manufactured in Lyon, centre of the silk weaving industry in 18th-century France, and the source of all that was most desirable in the world of Georgian high fashion. In Britain, imported silks attracted heavy duty, and customs officers were always on the lookout for illegal trading. It seems probable that this sample book is the 'very large portefeuille or book of patterns of French silks of all sorts' seized by customs officer Robert Trott in London in 1764, and subsequently used as a crib by the London Weavers Company.

In 1972, the V&A bought the book from the Warner Archive. It has since been the subject of intense study by textile experts, whose discoveries make an interesting and illuminating text to accompany and contextualise these luscious snippets of 18th-century luxury ■ ROS BYAM SHAW is the author of *'English Eccentric'* (Ryland Peters & Small) ▷

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THE LONG MARCH OF POP: ART, MUSIC AND DESIGN, 1930-1995 (by Thomas Crow; Yale, rrp £25) Few people realise that the Pop-art movement of the early 1960s endured no longer than fashions in earrings. Today, it feels bigger: part of a vast youthquake with tectonic origins, a long reign and rippling consequences. Yet while we might indeed 'feel' that, no writer has yet succeeded in explaining it, and making the broad sweep through art, music and design which that demands – and which Thomas Crow's new book seems to promise. But where to start? In music? With Elvis? Or in design? Maybe with Milton Glaser?

Crow, a leading art historian (formerly of 18th-century France), starts in territory he knows best, and with a fascinating theme from the prehistory of Pop art itself: the interest in folk art among curators at the Museum of Modern Art in New York. It's a timely talking-point, since last year Moma controversially demolished the American Folk Art Museum that was its neighbour, to make way for more of its own pizzazz. Crow's folk-art musings then proceed to illuminate other aspects of visual art, such as early readings of Jasper Johns, who was once dismissed as 'a kind of Grandma Moses version of Dada' (Moses was a folk artist who began her career at 78).

After this, the reader might have an appetite for other fields, but Crow persists with fine art, and with Rauschenberg, dumping the folk-art theme for some highfalutin stuff on allegory. And so, sadly, he goes on, and what is billed as a full reconnaissance of Pop's *culture* turns out to be a series of disconnected essays on Pop *art*, particularly the usual suspects: Roy Lichtenstein, Robert Indiana, Andy Warhol and the London and LA scenes of the 1960s. There are passages on Bob Dylan, motorbikes, Che Guevara, Jean-Luc Godard and much else, but they don't really alter the impression that the book's subtitle, with its mentions of music and design, is publisher's window dressing rather than a fair reflection of the book's ambitions.

The same goes for the chronology: all that really stretches it into the 1990s is a conclusion that zips from The Who through the punk band Black Flag and on to Jeff Koons and Young British Art. Koons is the perfect finishing post, since his revival of Pop art has helped make the style – for American collectors, at least – the classicism of our time. But Crow poorly fumbles the passages on recent British art, and that should remind us that local, popular knowledge is everything in making sense of a style whose roots are in just those things. It makes you wonder whether a truly great book with Crow's huge canvas could ever be written ■
MORGAN FALCONER is an art critic based in New York ▷



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CIAO, CARPACCIO! AN INFATUATION (by Jan Morris; Pallas Athene Arts, rrp £12.95) For her latest, and final, book, Jan Morris has returned to Venice, the subject over half a century ago of one of her greatest travelogues. She was moved to make this reprise by her passion for Vittore Carpaccio, perhaps the most engaging painter of the Venetian Renaissance. As Morris described it, one day she was looking at Carpaccio's *Portrait of a Young Knight*, in the Thyssen-Bornemisza Museum in Madrid, on a computer screen at home. Enlarging the background, she discovered a bird hurtling through the sky, which she had not noticed before and now imagined, a little fancifully, to be the spirit of the artist. With a cheerful greeting, Ciao, Carpaccio!, she resolved to write this highly enjoyable exploration of one man's creative world.

Morris's celebration naturally dwells on the remarkable cycles of canvases that the painter made for the Venetian religious confraternities or *scuole*. She even gives the reader an elaborate set of directions to the Scuola di San Giorgio degli Schiavoni, where one of these series remains in situ. This is perhaps the most vivid passage in the text about the actual city of Venice, which she has described so vibrantly in the past. In this book the place tends to retreat discreetly behind the paintings, some of which are in any case now housed elsewhere.

Certainly, this slender, fabulously illustrated volume would be an invaluable companion for anyone inspired to follow the Carpaccio trail across Europe and North America. While Morris admits that she is not a scholar of art, her analysis concentrates the eye on pictorial details, from the physiognomy of Carpaccio's *Lion of St Mark* in the Doge's Palace to the minutiae of architecture and costume. The precision of Morris's gaze is matched by that of her prose, which is as piquant as the gastronomy named after her subject – described with relish in the first chapter.

So what is Carpaccio's art actually about? Morris has a real intimacy with the painter and his characters, many of whom look out at their viewers with such significant glances. She accepts that her hero does not have the 'tremendous sublimity' that would place him in the pantheon of Western painting, but identifies another, quieter kind of genius. Moments of pathos, psychological insight and wit are combined with a characteristic that can be seen in the interaction of Carpaccio's figures, for example in his 'calm and touching' *Presentation of the Virgin* at the Brera in Milan. As the author declares at the book's close, Carpaccio is 'a supreme artist of that simple, universal and omnipotent virtue, the quality of kindness' ■ CHRISTOPHER MASTERS is the author of *Renaissance* and *Windows in Art* (both Merrell)

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DESIGN WEEK FABRICS

The industrial history of southeast England is cemented in Amberley Museum and Heritage Centre, in the South Downs. Alongside exhibits of the local brickyard and the village garage, Jessica Hayns and Max Egger set the wheels in motion for the latest fabrics from London Design Week. For details see page 84. Photography: Bill Batten





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1 'Mika 131375', £49, Harlequin. 2 'Bogart HB-420-6', by Hill Brown, £192.20, Turnell & Gigon. 3 Malachite 'Velocity 24', £31, Wemyss Houles. 4 'Homeport Scenic Harbour FRL2316-01', £69; 5 'Beau Soleil FRL2317-01', £75; both Ralph Lauren Home. 6 'Pikun 3558-26', by Jim Thompson, £74, Fox Linton. 7 'Paulette 04871-01', by Manuel Canovas, £75, Colefax & Fowler. 8 'Beau Soleil FRL2317-02', £75, Ralph Lauren Home. 'Butterfly' chairs, by Jorge Ferrari Hardoy, £1,295 each, The Conran Shop. Fabric prices are per m; all prices include VAT. For suppliers' details see Address Book ▷

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1 'Patch 3450-01', by Jean Paul Gaultier, £103, Lelièvre. **2** 'Elena 331936', £88, Zoffany. **3** 'Street 3455-02', by Jean Paul Gaultier, £97, Lelièvre. **4** 'Hamilton 7500', by Bart Halpern, £132, Fox Linton. **5** 'Stonewash Indigo Linen', by Westbury Textiles, £144, Altfield. **6** 'Industry 466255', by Studio Job, £437, Maharam. **7** 'Jarapa 05', £185; **8** 'Jarapa 03', £185, both Lizzo. All prices are per m and include VAT. For suppliers' details see Address Book >



DESIGN WEEK FABRICS



1 'Cyan 3506 24 66', £103.20, Casamance. **2** 'Knotty 3029-02', by Pollack, £308, Alifield. **3** 'Cyan 3506 13 44', £103.20, Casamance. **4** 'Boston-Celeste K0036103-K00001', £120 approx, Kohro. **5** 'Strada 724-09', £101, Lelièvre. **6** 'Indus 7720-07', £67.50; **7** 'Leander 7714-07', £55; both Romo. **8** 'MLF 2255-01', by Lorca, £85, Osborne & Little. **9** 'Pikun 3558-35', by Jim Thompson, £74, Fox Linton. **10** 'Susa 27004-009', £130, Colony. **11** 'Brinley 7722-08', £49.50; **12** 'Brinley 7722-07', £49.50; both Romo. **13** 'Expedition Everest', £212.50, De le Cuona. **14** 'Mont Blanc 10548-30', £56, Nobilis. All prices are per m and include VAT. For suppliers' details see Address Book ▷

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1 'Bulle 07901001', by Boussac, £160.80, Pierre Frey. 2 'Floral Clay 06075101A', £70, Liberty. 3 'Roxie 10280-01', £246, Rubelli/Donghia. 4 'Pikun 3558-41', by Jim Thompson, £74, Fox Linton. 6 Blackcurrant/crimson 'Cottage Garden 224324', £47, Sanderson. 5 'Wild Jungle CH2814-099', £78.50, Jab. 7 'Bee's Knees 10287-04', £158, Rubelli/Donghia. 8 'Baker Street CH34835', by Clarence House, £260.40, Turnell & Cigon. All prices are per m and include VAT. For suppliers' details see Address Book. Shot on location at Amberley Museum and Heritage Centre, Houghton Bridge, Station Rd, Arundel, W. Sussex BN18 9LT (01798 831370; amberleymuseum.co.uk) ■



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ALLORA

'Elisse' bedding collection

This bedding set is part of the new 'Elisse' collection, exclusive to Allóra. The name describes the curved shape that forms the basis of the design, but its distinctive character does not stop there. A variety of hand-printing techniques have been used by artisans to create the alluring linens, which have also been hand-painted to create a 'negative printing' effect. And there's another story behind this design. The traditionally hand-carved wooden block used to print the elisse designs was lost in the 1960s when it was last used – until Allóra stumbled across it in the artisan's archive at its workshop in Italy. The discovery led to this re-creation of a very special range of linen. For details, visit allorashop.com.

A Few of our Favourite Things

Forget raindrops on roses and whiskers on kittens – they won't make your interior beautiful. Whereas *WoI's* featured companies will. So whether it's beautiful bedding or a bronze sculpture you're after, a cabin mirror or conservatory paint, look no further



DAVID HARBER

'Mantle' bronze sculpture

David Harber creates beautiful sculptures both for an exterior and interior environment. Shown here is the 'Mantle', which is a limited edition of 100. It takes the form of a perfect sphere, created from a latticework of verdigris bronze petals, the underside of which are gilded with 23 $\frac{3}{4}$ ct gold leaf, creating a mesmerising reflective effect. David also welcomes the opportunity to create unique works of art for clients. For more information, or to arrange a visit to view his work in Eaton Square, ring 01235 859300, or visit davidharber.com.



TATIANA TAFUR

'Cabin Mirror'

Whether using exotic veneers or gilded leathers, shagreen or parchment, Tatiana Tafur makes many bespoke pieces to its customers' specification – from sideboards and dining tables to mirrors and wall panels. Shown here is the 'Cabin Mirror' in cream shagreen with bronze borders on an 'Urban Plaster' wall panel in the Broadway colourway, available in three- or four-yard panels. There are many other designs available in the company's superb collections. Tatiana Tafur, 572 King's Rd, London SW6 (020 7731 3777; tatianatafur.com).



MARSTON & LANGINGER

paint collection

Marston & Langer uses its expertise in ironmongery, cabinetry, timber frames, architecture and colour to create the most magnificent garden rooms in the world. Guided by clients' wishes, its designers work through a complex creative process with frequently spectacular results. The company gives an uncompromising attention to its exterior and interior paints, shown here applied to its classic metal 'Lola' chair. The chair is painted in 'Dutch Green', with a cushion in Colefax & Fowler fabric, against a backdrop of 'Burnt Orange' interior matt paint. All work is handmade in Britain and produced to order. For more information, ring 020 7881 5700, or visit marston-and-langer.com.

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Good things come in small (secret) packages. To celebrate the 21st birthday of its annual anonymous postcard exhibition, *Stewarts Law RCA Secret*, the Royal College of Art is bringing the biggest names of the art world to London (past contributors include Grayson Perry and Zaha Hadid) and going global with *RCA Secret Dubai*. The Battersea-branch event will run from 12 to 21 March – its international counterpart from 16 to 21 March, as part of Art Dubai's Art Week – and will welcome local artists and designers, RCA students and alumni, as well as leading lights. Their brief? To paint, draw or sketch a bespoke work – even produce a 3D sculpture – that is postcard-sized and, importantly, signed solely on the reverse. At the sale days on 22 March, the miniature masterpieces will be available to buy for just £55 each, or 500 dirham, depending on the location. The catch? You'll only discover who's created your artwork once you've handed over your cash. Details: 020 7590 4444; rca.ac.uk/secret.

BRITAIN

UNTIL MARCH 28 GALERIE KREO LONDON, 14 HAY HILL, LONDON W1 **LA LUCA VITA**. Let there be light: and the history of it, at an exhibition that shines a beam on lighting design. Details: 020 7499 4611; galeriekreo.fr.

10 FEBRUARY SOTHEBY'S, NEW BOND ST, LONDON W1 **CONTEMPORARY ART**. In good company: spend an evening in the saleroom with artworks by Cy Twombly, Yves Klein, Alighiero Boetti et al. Details: 020 7293 5000; sothebys.com.

11 FEBRUARY CHRISTIE'S, KING ST, LONDON SW1 **POST-WAR AND CONTEMPORARY ART**. Highlights include Rebecca Warren's hand-painted bronze, *00*, and George Baselitz's *Malerhund*. Details: 020 7839 0606; christies.com.

26 FEBRUARY BLOOMSBURY HOUSE, 24 MADDOX ST, LONDON W1 **FROM THE EARTH TO THE MOON: VINTAGE NASA PHOTOGRAPHS**. Including the only clear photograph of Neil Armstrong on lunar soil and the first selfie (who needs a stick?) taken in space. Details: 020 7495 9494; bloomsburauctions.com.

4-12 MARCH SOTHEBY'S, NEW BOND ST, LONDON W1 **BEAR WITNESS**. The bare bones – and all the finery. A sale of 500 artworks, curiosities and pieces of jewellery inspired by bears and skulls. Details: 020 7293 5000; sothebys.com.

6-8 MARCH THE PAVILION, NORTH PARADE RD, BATH **BATH DECORATIVE ANTIQUES FAIR**. The 26th annual antique splash washes up all kinds of furniture, art, statuary and more. Details: 01278 784912; bathdecorativeantiquesfair.com.

11 MARCH BONHAMS, NEW BOND ST, LONDON W1 **FINE ENGLISH FURNITURE, SCULPTURE AND WORKS OF ART**. Shelf life: bid quickly if you want to bag the George III secretaire bookcase. Details: 020 7447 7447; bonhams.com.

12 MARCH CHRISTIE'S, OLD BROMPTON RD, LONDON SW7 **VICTORIAN, PRE-RAPHAELITE AND BRITISH IMPRESSIONIST ART**. From romantic highland scenes to stunning still lifes and sensitive nudes. Details: 020 7930 6074; christies.com.

12-15 MARCH BATTERSEA EVOLUTION, BATTERSEA PARK, LONDON SW11 **AFFORDABLE ART FAIR**. Paintings, original prints, sculpture and photography, all for sale between £100 and £5,000. Details: 020 8246 4848; affordableartfair.com.

18 MARCH BONHAMS, NEW BOND ST, LONDON W1 **SOUTH AFRICAN ART**. Strictly come selling: Irma Stern will steal the show. Details: 020 7447 7447; bonhams.com.

18 MARCH SOTHEBY'S, NEW BOND ST, LONDON W1 **IMPORTANT CERAMICS BY PABLO PICASSO**. Featuring funny faces. Details: 020 7293 5000; sothebys.com.

18-22 MARCH CHELSEA OLD TOWN HALL, KING'S RD, LONDON SW3 **CHELSEA ANTIQUES FAIR**. Town hall meeting. Details: 01886 833091; penman-fairs.co.uk. >

SERIOUS pursuits

Auctions, antique fairs and diverting activities, chosen by Chloë Ashby



1 *Stewarts Law RCA Secret*, installation view, 2014. 2 Pablo Picasso, *Vallauris*, 1956, Sotheby's, London, 18 March. 3 Derek Hill, *Portrait of Noël Coward*, 1950s, Christie's, South Kensington, 19 March. 4 George Baselitz, *Malerhund*, 1966, Christie's, King St, 11 Feb. 5 One of a pair of Chinese hardwood chairs, c1900, Catherine Southon Auctioneers Spring Sale, 25 March.



6 Damien Hirst, *Lysergic Acid Diethylamide (LSD)*, 2000, Haynes Fine Art of Broadway at BADA, 18-24 March. 7 Cecil Hay, *A Collection of Lustreware*, 1955, Paul Mayhew Fine Art at Chelsea Antiques Fair, 18-22 March

ZR

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SERIOUS pursuits



1



2

1 Milton Caniff, *Steve Canyon*, 1947, Sotheby's, Paris, 7 March. 2 Fernand Léger, *Nature morte (profil Orange)*, 1928, Moeller Fine Art at The Armory Show, 5-8 March. 3 Hans Wegner, 'Flag Halyard' chair, 1950, Modernity at PAD, 26-29 March

18-24 MARCH DUKE OF YORK SQUARE, LONDON SW3 **BADA ANTIQUES AND FINE ART FAIR**. Select British dealers just a short stroll from the King's Road. Details: 020 7589 6108; bada-antiques-fair.co.uk.

19 MARCH CHRISTIE'S, OLD BROMPTON RD, LONDON SW7 **20TH-CENTURY MODERN BRITISH AND IRISH ART**. Spearheaded by a selection of artworks formerly in the private collection of Noël Coward, pictured on the previous page. Details: 020 7930 6074; christies.com.

25 MARCH FARLEIGH COURT GOLF CLUB, OLD FARLEIGH RD, SELSDON, SURREY **CATHERINE SOUTHON AUCTIONEERS SPRING SALE**. The Australian and Asian artworks among the usual collectables this year will keep you on the ball. Details: 020 8313 3655; catherinesouthon.co.uk.

OUTSIDE BRITAIN

FRANCE 7 MARCH SOTHEBY'S, 76 RUE DU FAUBOURG ST-HONORE, PARIS **COMIC STRIPS**. A sale of 300 illustrations, paintings and original plates by leading artists. Details: 00 33 1 53 05 53 05; sothebys.com.

25-29 MARCH CARREAU DU TEMPLE, 4 RUE EUGENE SPULLER, PARIS **DRAWING NOW PARIS**. Step in line: and join the 21,000 visitors, collectors, dealers and art lovers at this fair devoted to 50 years of contemporary drawing. Details: 00 33 1 45 38 51 15; drawingnowparis.com.

25-30 MARCH PALAIS BRONGNIART, PLACE DE LA BOURSE, PARIS **SALON DU DESSIN**. Paper trail: trace more than 1,000 original works on paper through the palace. Details: 00 33 1 45 22 08 77; salondudessin.com.

26-29 MARCH ESPLANADE DES FEUILLANTS, RUE DE RIVOLI, PARIS **PAD**. Extra padding? Peruse the Parisian edition of this Modern and contemporary art and design fair. Details: 00 33 1 53 30 85 20; pad-fairs.com.

CHINA 15-17 MARCH HKCEC, 1 EXPO DRIVE, WAN CHAI, HONG KONG **ART BASEL**. The newest Art Basel show welcomes half of its participating galleries from Asia and Asia-Pacific. Details: artbasel.com.

NETHERLANDS 13-22 MARCH MECC, FORUM 100, MAASTRICHT **TEFAF**. The European Fine Art Fair hosts 275 galleries from 20 countries this year. Details: 00 31 43 38 38 383; tefaf.com.

USA 4-8 MARCH PARK AVENUE ARMORY, 643 PARK AVE, NEW YORK **THE ART SHOW**. Solo exhibitions include 'Limerence' works by Tracey Emin and rare historical pieces by Nam June Paik. Details: 001 212 488 5550; artdealers.org.

5-8 MARCH PIERS 92 AND 94, 12TH AVE, NEW YORK **THE ARMORY SHOW**.

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From top: fossil from Dale Rogers Ammonite; Emily Burningham's chair from Marston & Langer; hammam towels from Sorbet;



Houlès showroom on the Rue du Mail in Paris; cushions from Redloh House; 'Ipanema' chair by Jean-Marie Maussaud for Poliform UK; 'Riviera' bed from Vi-Spring

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■ Marston & Langer has teamed up with designer Emily Burningham to create her own version of the 'Emily' chair. Emily has put a spin on this classic wrought-metal chair by adding one of her signature floral prints, 'Peony', to the cushion. The chair is finished with three coats of paint, making it a perfect piece of conservatory and terrace furniture. It is available in all 84 colours of Marston's paint range. Marston & Langer, 194 Ebury St, London SW1 (020 7881 5700; marston-and-langer.com).

■ Luxury bed-maker Vi-Spring has models to suit all styles of interior, and its vast selection of headboards, divans and mattresses will bring comfort, elegance and luxury to any bedroom. The company actively encourages clients to mix and match different divans and headboards, either to make the bed the focal point of a room or simply to fit in with the existing decorative scheme. Ring 01752 366311, or visit vispring.co.uk.

■ Since 1986 Dale Rogers has been sourcing the most distinctive fossils and minerals from round the world and, through his company, supplying them to leading interior designers and collectors. His showroom has now expanded to include a warehouse displaying a vast collection of rare and beautiful pieces of natural history that have taken over 450 million years to form. Dale Rogers Ammonite, 77 Pimlico Rd, London SW1 (020 7881 0592; dalerogersammonite.com).

■ During London Design Week in March, Poliform UK will be launching a new-look showroom. The company plans to showcase the latest products from designers such as Jean-Marie Maussaud and Marcel Wanders, who created Poliform's 'Mad' chair. The new pieces are a preview of what will be displayed during the Milan furniture fair in April. Poliform UK, 276-278 King's Rd, London SW3 (020 7368 7600; poliformuk.com).

■ Martin Moore's new London showroom in Notting Hill is a testament to handmade English cabinetry. The sleek, sophisticated furniture juxtaposes a palette of warm, neutral colours with contrasting materials such as white ceramic, stainless steel, nickel, mirror, copper and brass. The aim is to showcase the workshop's ability to blend a range of different materials and finishes, as well as to produce custom-designed, custom-made and custom-finished furniture. Four of the company's bespoke kitchens are on display to show visitors how the different designs can flow seamlessly into one another. Martin Moore, 176 Westbourne Grove, London W11 (020 7221 2727; martinmoore.com).

■ The French company Houlès has recently opened its second shop in Paris. Founded in 1928, this family-run business is now in its fourth generation, with several showrooms around the world and products available in more than 160 countries. The new Rue du Mail outlet presents an enticing display of silk curtains laced with braids, lampshades adorned with decorative fringes and curtain tiebacks laid out like precious jewellery. Houlès, 13 Rue du Mail, 75002 Paris (00 33 1 83 79 06 00; houles.com).

■ Located in a quiet mews off King's Road, Chelsea, Redloh House is a treasure trove of fabrics and cushions. On Tuesday 24 Feb, 10-7, it is hosting a sale at which visitors will find material from designers such as Jennifer Shorto, Rapture & Wright, Guy Goodfellow and Flockhart. Redloh House Fabrics, The Old Gasworks, 2 Michael Rd, London SW6 (020 7371 7787; redlohousefabrics.com) ■

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LONDON DESIGN WEEK (9-14 March. Open to the public 12-14 March)

London Design Week takes place at the Design Centre Chelsea Harbour and other select Chelsea-based showrooms. Participating companies featured in this issue are indicated below with a ■. Entrance is free and there is no need to book. For information, ring 020 7225 9166, or visit dcch.co.uk.

19 Greek Street, 19 Greek St, London W1 (020 7734 5594; 19greekstreet.com). ■ **Abbott & Boyd**, Design Centre Chelsea Harbour, London SW10 (020 7351 9985; abbottandboyd.co.uk). ■ **Alessi**, 22 Brook St, London W1 (020 7518 9090; alessi.com). ■ **Altfield**, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). ■ **Ann Sacks**, Design Centre Chelsea Harbour, London SW10 (020 3055 0802; annsacks.com). ■ **Aram**, 110 Drury Lane, London WC2 (020 7557 7557; aram.co.uk). ■ **Baker**, Design Centre Chelsea Harbour, London SW10 (020 7823 3612; bakerfurniture.com). ■ **Baxter**, 2 Hay Hill, London W1 (020 7629 7902; baxterlondon.net). ■ **Bella Figura**, Design Centre Chelsea Harbour, London SW10 (020 7376 4564; bella-figura.com). ■ **Black and Key**, Design Centre Chelsea Harbour, London SW10 (020 7351 7989; blackandkey.co.uk). ■ **C&C Milano**, Design Centre Chelsea Harbour, London SW10 (020 7751 4554; cec-milano.com). ■ **Cappellini**, 150 St John St, London EC1 (020 7014 5980; cappellini.it). ■ **Casamance**, Ring 0844 369 0104, or visit casamance.com. ■ **Chaplin's**, 477-507 Uxbridge Rd, Hatch End, Middx HA5 4JS (020 8421 1779; chaplins.co.uk). ■ **Christopher Guy**, Design Centre Chelsea Harbour, London SW10 (020 3397 2410; christopherguy.com). ■ **Christopher Hyde**, Design Centre Chelsea Harbour, London SW10 (020 7351 0863; christopherhyde.com). ■ **Colefax & Fowler**, 110 Fulham Rd, London SW3 (020 7244 7427; cofax.com). ■ **Colony**, Design Centre Chelsea Harbour, London SW10 (020 7351 3232; colonyfabrics.com). ■ **The Conran Shop**, Michelin House, 81 Fulham Rd, London SW3 (0833 484 4000; conranshop.co.uk). ■ **Darkroom**, 52 Lamb's Conduit St, London WC1 (020 7831 7244; darkroomlondon.com). ■ **Davey Lighting**, Design Centre Chelsea Harbour, London SW10 (020 7351 2130; davey-lighting.co.uk). ■ **Davidson**, Design Centre Chelsea Harbour, London SW10 (020 7751 5537; davidsonlondon.com). ■ **De le Cuona**, 150 Walton St, London SW3 (020 7584 7677; delecuona.com). ■ **Dedar**, Design Centre Chelsea Harbour, London SW10 (020 7351 9939; dedar.com). ■ **Designers Guild**, 267-772 King's Rd, London SW3 (020 7893 7400; designersguild.com). ■ **Edra**, Ring 00 39 05 8761 6660, or visit edra.com. ■ **Evitavonni**, Design Centre Chelsea Harbour, London SW10 (0800 130 3180; evitavonni.com). ■ **Fox Linton**, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). ■ **George Sherlock**, Ring 01843 864190, or visit georgesherlock.com. ■ **GMR Interiors**, Design Centre Chelsea Harbour, London SW10 (07833 164944; gmr-interiors.com). ■ **GP&J Baker**, Design Centre Chelsea Harbour, London SW10 (01202 266700; gpjbaker.com). ■ **Gubi**, Ring 00 45 3332 6368, or visit gubi.com. ■ **Habitat**, Ring 0344 499 1111, or visit habitat.co.uk. ■ **Harlequin**, Ring 0845 123 6805, or visit harlequin.uk.com. ■ **Heal's**, 196 Tottenham Court Rd, London W1 (020 7896 7451; heals.co.uk). ■ **Hermès**, 78 New Bond St, London W1 (020 7408 5301; hermes.com). ■ **Holland & Sherry**, Design Centre Chelsea Harbour, London SW10 (020 7352 7768; interiors.hollandandsherry.com). ■ **J. Robert Scott**, Design Centre Chelsea Harbour, London SW10 (020 7376 4705; jrobertscott.com). ■ **Jab**, 17 The Boulevard, London SW6 (020 7348 6620; jab-uk.co.uk). ■ **Julian Chichester**, Queen's Elm Parade, Fulham Rd, London SW3 (020 7622 2928; julianchichester.com). ■ **Kohro**, Ring 00 39 035 741845, or visit kohro.it. ■ **Lelièvre**, Design Centre Chelsea Harbour, London SW10 (020 7352 4798; lelievre.eu). ■ **Liberty**, Regent St, London W1 (020 7734 1234; liberty.co.uk). ■ **Ligne Roset**, 37-39 Commercial Rd, London E1 (020 7426 9670; ligne-roset.co.uk). ■ **Lizzo**, Design Centre Chelsea Harbour, London SW10 (020 7823 3456; lizzo.net). ■ **London Art Makers**, A2 Arena Design Centre, 71 Ashfield Rd, London N4 (07799 724629; londonartmakers.com). ■ **Maharam**, 10



'Banjooli' armchair, by Sebastian Herkner, £600, Moroso. Plinths painted by Gareth Goodison of London Art Makers. Price includes VAT

Shepherdess Walk, London N1 (020 7324 5555; maharam.com). ■ **McKinnon & Harris**, Design Centre Chelsea Harbour, London SW10 (020 7349 9085; mckinnonharris.com). ■ **Mint**, 2 North Terrace, London SW3 (020 7225 2228; mintshop.co.uk). ■ **Moooi**, Ring 020 8962 5691, or visit moooi.com. ■ **Moroso**, 7-15 Rosebery Ave, London EC1 (020 3328 3560; moroso.co.uk). ■ **Muuto**, Ring 00 45 3296 9899, or visit muuto.com. ■ **Nanz**, Design Centre Chelsea Harbour, London SW10 (020 3300 0099; nanz.com). ■ **Nicholas Herbert**, 118 Lots Rd, London SW10 (020 7376 5596; nicholasherbert.com). ■ **No Repro**, Ring 020 7159 0147, or visit norepro.co.uk. ■ **Nobilis**, Ring 020 8767 0774, or visit nobilis.fr. ■ **Osborne & Little**, 304 King's Rd, London SW3 (020 8812 3123; osborneandlittle.com). ■ **Paolo Moschino for Nicholas Haslam**, 12-14 Holbein Place, London SW1 (020 7730 8623; nicholashaslam.com). ■ **Pierre Frey**, Design Centre Chelsea Harbour, London SW10 (020 7376 5599; pierrefrey.com). ■ **Poltrona Frau**, 150 St John St, London EC1 (020 7014 5980; poltronafrau.com). ■ **Porta Romana**, Design Centre Chelsea Harbour, London SW10 (01420 23005; portaromana.co.uk). ■ **Ralph Lauren Home**, 1 New Bond St, London W1 (020 7535 4660; ralphlaurenhome.com). ■ **Re**, Bishops Yard, Main St, Corbridge, Northumberland NE45 5LA (01434 634567; re-foundobjects.com). ■ **Redloh House Fabrics**, The Gasworks, 2 Michael Rd, London SW6 (020 7371 7787; redlohousefabrics.com). ■ **Remains Lighting**, Design Centre Chelsea Harbour, London SW10 (020 3056 6548; remains.com). ■ **Roche Bobois**, Riverside West, Omega House GF, Smugglers Way, London SW18 (020 8874 9818; roche-bobois.com). ■ **Romo**, Design Centre Chelsea Harbour, London SW10 (01623 756699; romo.com). ■ **Rubelli/Donghia**, Design Centre Chelsea Harbour, London SW10 (020 7349 1590; rubelli.com). ■ **SA Baxter**, Design Centre Chelsea Harbour, London SW10 (020 8196 2410; saxbaxter.com). ■ **Sahco**, Ring 020 7352 6168, or visit sahco.com. ■ **Samuel & Sons**, Design Centre Chelsea Harbour, London SW10 (020 7351 5153; samuelandsons.com). ■ **Sanderson**, Ring 0844 543 9500, or visit sanderson.com. ■ **SCP**, 135-139 Curtain Rd, London EC2 (020 7739 1869; scp.co.uk). ■ **Soane Britain**, 50-52 Pimlico Rd, London SW1 (020 7730 6400; soane.co.uk). ■ **Stark Carpet**, Design Centre Chelsea Harbour, London SW10 (020 7352 6001; starkcarpet.co.uk). ■ **Studiotex**, Design Centre Chelsea Harbour, London SW10 (020 7353 8558; studiotex.com). ■ **Talisman**, 79-91 New King's Rd, London SW6 (020 7731 4686; talismanlondon.com). ■ **Tissus d'Hélène**, Design Centre Chelsea Harbour, London SW10 (020 7352 9977; tissusdhelene.co.uk). ■ **Top Floor**, Design Centre Chelsea Harbour, London SW10 (020 7795 3333; topfloorrugs.com). ■ **Turnell & Gigon**, Design Centre Chelsea Harbour, London SW10 (020 7259 7280; turnellandgigon.com). ■ **Turnstyle Designs**, Design Centre Chelsea Harbour, London SW10 (01271 325325; turnstyledesigns.com). ■ **Vaughan**, Design Centre Chelsea Harbour, London SW10 (020 7349 4600; vaughandesigns.com). ■ **Via Arkadia**, Design Centre Chelsea Harbour, London SW10 (020 7351 7057; via-arkadia.co.uk). ■ **Vitra**, 30 Clerkenwell Rd, London EC1 (020 7608 6200; vitra.com). ■ **Vitrapoint**, Luna Building, 37 Bermondsey Wall West, London SE16 (020 7064 9681; vitrapointuk.com). ■ **Watts of Westminster**, Design Centre Chelsea Harbour, London SW10 (020 7376 4486; watts1874.co.uk). ■ **Wemyss Houllès**, Design Centre Chelsea Harbour, London SW10 (020 7376 4430; houles.com). ■ **William Yeoward**, 270 King's Rd, London SW3 (020 7349 7828; williamyeoward.com). ■ **Wired Custom Lighting**, Design Centre Chelsea Harbour, London SW10 (020 7352 2921; wired-designs.com). ■ **Zoffany**, Design Centre Chelsea Harbour, London SW10 (0844 543 4600; zoffany.com) ■

THE WORLD OF INTERIORS

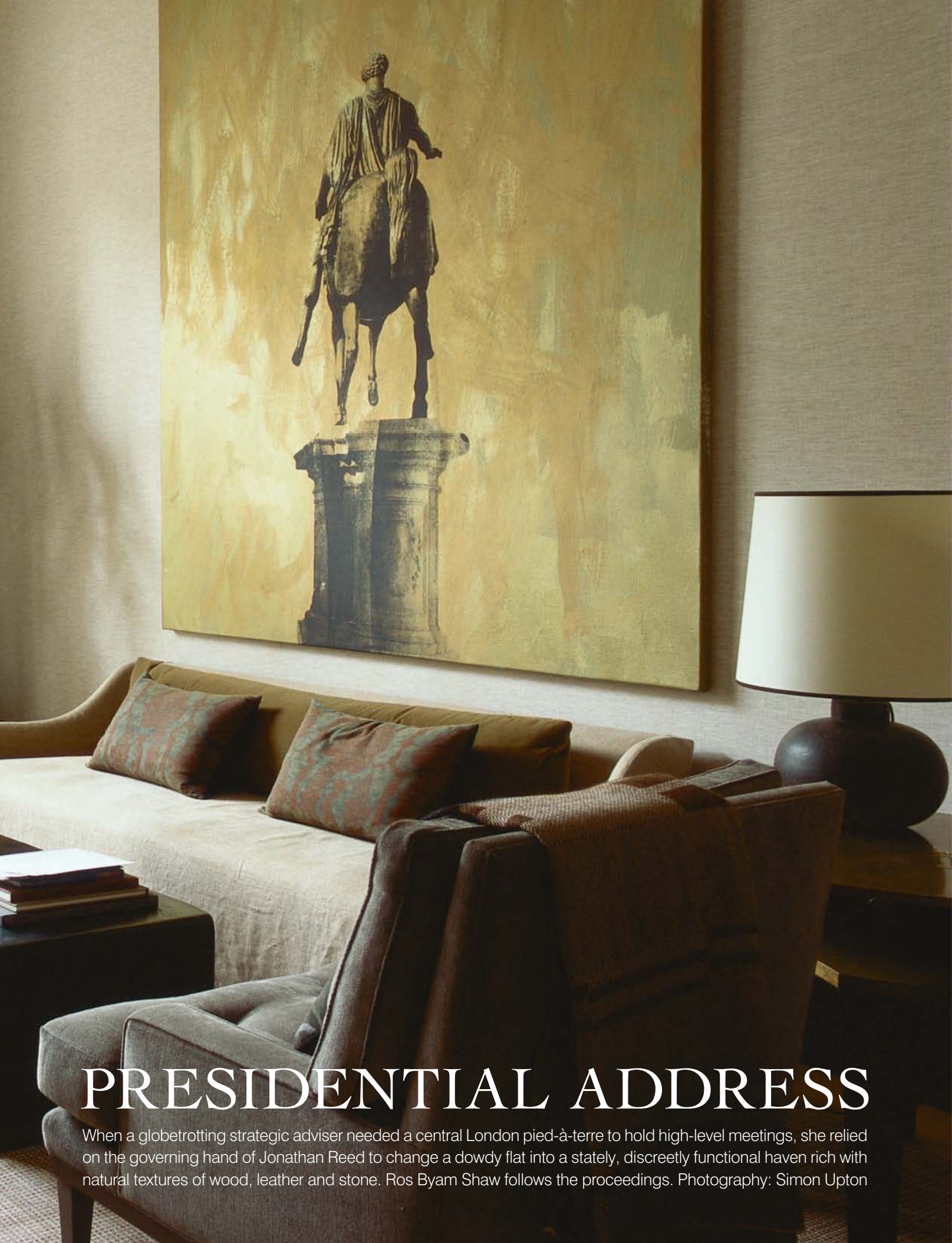
**MAY 2015
KITCHEN AND
BATHROOM GUIDE**

**May 2015 issue
on sale 3 April**



In the french-windowed reception room at the rear of the building, the printed linen curtains are based on a sun-bleached Fortuny fabric, and the walls are lined with Scottish tweed. The sculpture is by Jedd Novak, and the equestrian painting by Vito Schnabel





PRESIDENTIAL ADDRESS

When a globetrotting strategic adviser needed a central London pied-à-terre to hold high-level meetings, she relied on the governing hand of Jonathan Reed to change a dowdy flat into a stately, discreetly functional haven rich with natural textures of wood, leather and stone. Ros Byam Shaw follows the proceedings. Photography: Simon Upton





Left: the front reception room is sombre and masculine, with leather upholstery and dark wood furnishings. The side table on the left is made from two giant lumps of polished coal. Over the fireplace hangs a painting by Sandra Blow. Above: the glazed cabinet in the rear reception room is by George Walton and dates from c1900. The painting is by Tony Bevan and the stool by Frank Lloyd Wright. Below: Reed has created a space for informal meals or a cup of coffee by designing a bespoke corner sofa. The chairs are by Sido & Thevenin





Above: the kitchen units are high-gloss lacquer and the work surfaces polished concrete, contrasting with the more textured limed-oak panelling. The black haematite steel frames of the sliding doors hold panels of etched and gilded glass. Below: Jonathan has managed to provide the kitchen with its own dining area despite its long, narrow shape. Right: the front door opens into a central hall flanked by a pair of silver-plated bronze console tables by Eric Schmitt. The huge bronze-and-alabaster pendant light was made specially for the space



IF OCCASIONALLY you experience petty, nagging doubts about the value of employing an award-winning, sought-after, top-notch decorator, banish them. Wonder instead at the attention to detail, the craftsmanship, the originality, the comfort and convenience, and the sheer, eye-stretching, breath-catching glamour of this London flat, and spend a moment fantasising about what it would be like to commission Jonathan Reed to make one for you. The client doesn't mince her words: 'Fabulous,' she says of working with Jonathan. 'The minute I walked into the finished rooms I was madly in love with everything about them.'

Were your life to take a turn that put you in the same league as other clients of Studio Reed, most of whom prefer anonymity but who include David and Iman Bowie, and the King and Queen of Jordan, you could be confident that employing Jonathan would result in a design as snugly fitting as a bespoke suit, and as flattering as the finest tailoring. His style is recognisable – organic, masculine, sophisticated – but also pliable enough to work for an urban penthouse or an Arts and Crafts mansion in the country.

This particular client contacted him because she admired spaces he had designed for one of her oldest friends, the gallery owner Tim Jefferies. 'I am not a girlie girl. I don't do floral or chintzy,' she says. Jonathan Reed calls her 'a dream – someone who combines certainty about what she wants, with a willingness to delegate.' From her perspective, 'Jonathan listened very, very carefully and understood my ideas, and then came up with solutions so much more beautiful and practical than I could ever have thought of myself.' Interviewed separately, both talk in terms of 'getting' one another, of 'trust', and explain the original brief in almost exactly the same words, as being 'to create a pied-à-terre like the most amazing presidential suite in the best hotel'.

Five-star-luxury address aside, before Jonathan's attentions the flat was dowdy. But the layout of two large reception rooms on either side of the entrance hall, one looking on to the street, the other overlooking the garden and mews houses at the back, suited the owner's purposes. Danish by birth, and based in Monaco, she works full time as a 'high-level international, strategic adviser'.

'I use the reception room at the front for small, often one-on-one meetings. People may come with their own security, so it works well to have another reception room where they can wait.' The rest of the flat was a tangle of rooms that Jonathan unravelled and rationalised to form an inner central lobby, from either side of which open the kitchen and an interconnecting suite of bedroom, bathroom and dressing room at the back. On the far side of the kitchen is a second bedroom, where the owner's son stays when on holiday from school and travelling with his mother.







Left: the main bedroom is at the back of the apartment, with french windows looking on to the garden. The bed is a Reed design in limed oak, and the curtains are woven nettle fibre embroidered with bulrushes. Above: to the right of the chimneybreast is a 1920s Swedish carved-oak cupboard by Carl Malmsten. On it stand a portrait of the owner's son, and a pot by Paul Philp. Below: this cloakroom at the end of the hall is as rich in texture as all the other rooms, with a mirror framed in smoked vellum and a basin carved from Purbeck limestone





Above: although the governing principle of the flat is that spaces should be open and free-flowing, the bathroom is given an appropriate level of privacy by a solid door of limed oak. Below: sliding doors of etched and gilded glass separate the bathroom from the central hall and kitchen. Right: the bath is lava stone with a ceramic coating, and the gilded glass panels above it are by Emma Peasgood. The bathroom floor is a mosaic of tiny squares of marble



Much of the time, the owner is here on her own. 'I hate corridors and I hate closed doors,' she says. 'Flow is important to me, and I like to feel I can wander freely from one space to another.' Jonathan has fulfilled this aspect of the brief with typical élan. Wide, tall openings link the two reception rooms in an enfilade across the intervening hall. Gauzy chain-mail curtains can be drawn to provide partial screening. In order to comply with fire regulations, hidden screens automatically drop to close off the rooms. The inner lobby is separated from the kitchen and the bedroom suite by sliding glass panels, etched with gilded ripples, which shimmer like reflections of the setting sun on water. Both chain mail and glass offer partial privacy while allowing natural light to sweep through the apartment relatively unimpeded.

After you have admired the big picture – those first impressions of comfort and grandeur, and the satisfaction of a layout which progresses from public to private as you pass from entrance hall to inner hall, and finally to the bedroom, secluded at the back – you can focus on detail. We begin in the front reception room, its walls lined with sandy-brown tweed, its floor sturdy with pale oak boards, band-sawn for a hint of rough-hewn texture. Curtain pelmets are made from leather, tanned in Devon using oak bark. The resulting hide, cured for a year, turned and tended by hand, is the right thickness for bridles and shoe soles, but has to be shaved by craftsmen in London to a fineness suitable for interior use. It is then hand stitched. The heavy linen curtains are printed with a design taken from a scan of some faded, antique Fortuny fabric Jonathan found, combining the durability of the new with the romantic decay of the old. A side table is carved from two unusually huge, and therefore rare, lumps of coal, polished to the sheen of mirror glass. The coffee table is a one-off design in scagliola and bronze.

Passing from room to room you become aware that virtually nothing is off the peg. The skill and virtuosity of the many different artist/artisans Jonathan commissions are everywhere on show, whether in the bedroom curtains, hand-woven from nettle fibre in Nepal, hand-embroidered with bulrushes in India, lined and finished in London, or in the bath made from lava stone, dipped in ceramic and glazed for a finish with a faint craquelure and a sumptuous depth of colour.

'I think my style is all about materiality,' Jonathan says, 'and the quality and originality you can only achieve with the handmade. That being said, none of that really matters if things don't work properly – plumbing, blinds, switches, air conditioning. No-one ever complains they don't like that blue with that green, but if cold water comes out of the hot tap they have every right to be angry.' Which is doubtless another reason why this client is already planning more design collaborations with Reed ■

Studio Reed. Ring 020 7565 0066, or visit studioreed.com








HANGING JUDGE

Starting with her usual suspects of linen or hemp remnants, Rome-based textile artist Georgia Bettoja shrewdly edits her thousand-piece fabric collection to create bold appliqués. Whether charged with dressing a table rescued from a dump, or creating a wall panel, each piece bears witness to her striking design sense. Marella Caracciolo admires the execution. Photography: Simon Upton

This page: in the living room, Georgia displays a recent fabric from her 'Soviet' series. On the back wall are two of her hanging pieces, made of Indian cotton on linen, with traditional Islamic motifs. Opposite: the early 19th-century Piedmontese sofa is covered with more of Georgia's latest fabrics, inspired by industrially produced 1920s Soviet designs. The late 19th-century Italian armchair, a family heirloom, is upholstered with English velvet, and the footstool with Georgia's fabric depicting *le corna*, a good-luck charm



The living area features a modern tiled floor. The reclining bamboo chair is draped with one of Georgia's earlier hanging pieces of a black coral twig. On the wall her watercolours depicting canopy beds hang alongside a pair of 19th-century Italian mirrors





WHEN Georgia Bettoja is not aboard *Voscià*, the 13m, immaculately preserved 1959 sailing boat on which she and her husband, Giancarlo Lodigiani, cruise the Mediterranean several months a year, her Roman sewing studio is where one is most likely to find her. Situated on the terrace above her sprawling apartment in *la suburra*, ancient Rome's red-light district, this tiny room looks out over rooftops and the remains of the imperial city.

On a recent summer day Georgia, needle and thread in hand, scissors on the cutting table and several bits and pieces of fabric pinned around her in an orderly fashion, recalls the time she and Giancarlo – a financier-turned-hotelier – first set foot here in 2000. 'What struck me about the apartment and the studio,' she says, 'was the quality of the light. This space, I felt, would inevitably transform my work.'

Georgia – who is part Italian, part American (her name is a tribute to her mother's southern origins) and part Russian – trained as a photographer and graphic designer at New York's Cooper Union in the 1980s. She worked briefly for Massimo Vignelli, the New York-based designer, before moving to London in the early 1990s with Giancarlo and their two daughters. Their family home at the time – a double-fronted Victorian mansion in Clapham – is the reason Georgia turned her creative attentions to the textured world of fabric. 'We had invested everything in our house,' she recalls. 'I took up sewing out of necessity. It was the only way I could have the curtains, cushions and tablecloths I longed

for.' One particular object resurfaces from her memories: a three-legged table with a round top that her husband fished out of a dump down the road. 'It was ugly but the perfect size for a corner of our living room, so I dressed it up with an elaborate made-to-measure basted tablecloth. I guess that's how it all started.'

Moving back to Rome, the city where she grew up, and to this sun-drenched flat, transformed Georgia's useful craftiness into something more akin to artistic endeavour. 'My children were in high school, so I had time to do my own thing,' she explains. By that stage she had also put together a respectable collection of fabric: thousands of pieces – old, new, classic, exotic, sober, flamboyant, printed, embroidered – which she had found scouring markets, malls and antique shops in the course of her (mostly) eastward travels.

This collection, neatly stacked away in cupboards around the apartment, is the source for what Georgia describes as her 'hanging pieces': sections of thick linen or hemp, often as large as two by three metres, provide a background for her elaborate compositions – both abstract and figurative – made up of bits and pieces of hand-cut fabric artfully tacked and sewn onto the backdrop. In the 14 years after she made her first hanging, she has visited various themes: from the Islamic and Persian botanic motifs (tulips and pomegranates were a favourite) of her earlier pieces, some of which can be seen hanging beneath her kitchen sink; to the Surrealist-inspired eyes that dominate examples in her bedroom; to Op Art-style compositions.

Top left: the bookcase in the living room was originally a pharmacy cabinet. Above it is a model of *Voscià*, the family sailing boat. Top right: inbetween the windows an early 20th-century photograph of a young Egyptian man hangs above a glass-panelled cabinet, which is used by Georgia to store her vintage-fabric collection. Opposite: the dining room is lit by a chandelier found in a local antique shop. At the far end an oil painting by Frederika de Vierno, a family friend, hangs above a buffet table from a club in Rome





This page: the entrance to the apartment features Indian-style wooden niches designed by Georgia. The stone mortars, originally used to make Genoese pesto, are a tribute to her husband, Giancarlo Lodigiani's, roots. Hanging in the corridor is a cow by children's book illustrator Vladimir Radunsky. Opposite: in the master bathroom, Georgia incorporated vintage furnishings (the lamps, mirrors and sinks) left over from her family's 1930s hotel, the Mediterraneo, in Rome, and her own Carrara-marble bathtub surround



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SCENTED SOAP



Recently, however, Georgia has engrossed herself in a very different vibe: Soviet propaganda designs printed on industrially produced fabric during the 1920s and 1930s. 'I discovered this production by chance, looking at books and going to the V&A and the Fashion and Textile Museum in London, two of my favourite haunts.' Artists, most of them anonymous except for a few such as Varvara Stepanova and Liubov Popova, were commissioned to illustrate the industrial and technological advances of the USSR. These graphically striking designs – almost comic in their dogmatic seriousness – would end up on Soviet clothes, upholstery and tablecloths. 'What I do,' says Georgia, 'is find a print that inspires me, blow it up out of proportion, elaborate it and rearrange it into a hanging piece.'

Since her first exhibition in 2006, Georgia has shown her work regularly in galleries in Italy and Athens. 'Am I an artist or a craftswoman? Six of one and half a dozen of the other,' she says. One reason she feels bound to Monti, the hilly quarter in which she now lives – and which is no longer a red-light district – is that it is teeming with traditional craft workshops. 'Every year, for St Joseph's anniversary on 19 March,' says Georgia, 'the area's carpenters join together in a procession and parade an ancient wooden statue of the saint across the quarter's streets and piazzas.'

Her apartment, which occupies a 19th-century addition on top of an early 18th-century palazzo, bears testimony to her love and knowledge of traditional Italian craftsmanship. 'When we bought it, we turned around

the layout, placing the bedrooms where the living area was and vice versa,' says Georgia. 'We gutted the place and started over from scratch.' They knocked down and rebuilt walls, and laid down floors, a contemporary reproduction of the classic 19th-century hexagonal cement tiles in red, grey and black. Carpenters were summoned to build doors, windows and what looks like a Hindu-inspired shrine at the entrance. 'It took us two years to get the place ready,' says Georgia.

A master at recycling, long before it became fashionable, Georgia looks around with satisfaction at all she salvaged: the curtains brought back from Clapham and refitted to suit her Roman windows; the sofas and chairs upholstered with her creations; cushions, old and new; and some old family furniture. Even the table from the dump in Clapham has found its place in this Roman setting. Here and there, covering great portions of the apartment's walls, are some of her 'hanging pieces' – works, writes art historian Francesco Solinas in a soon-to-be-published catalogue of Georgia's art, that take their cue from influences as diverse as Renaissance paintings, Bauhaus and Futurist graphic design, Surrealist drawings and ancient Japanese textiles. 'My inspiration comes in waves,' Georgia concludes. 'I become obsessed with a specific theme and try experimenting with it until it just feels like I can't go any further. Then I move on to something different' ■

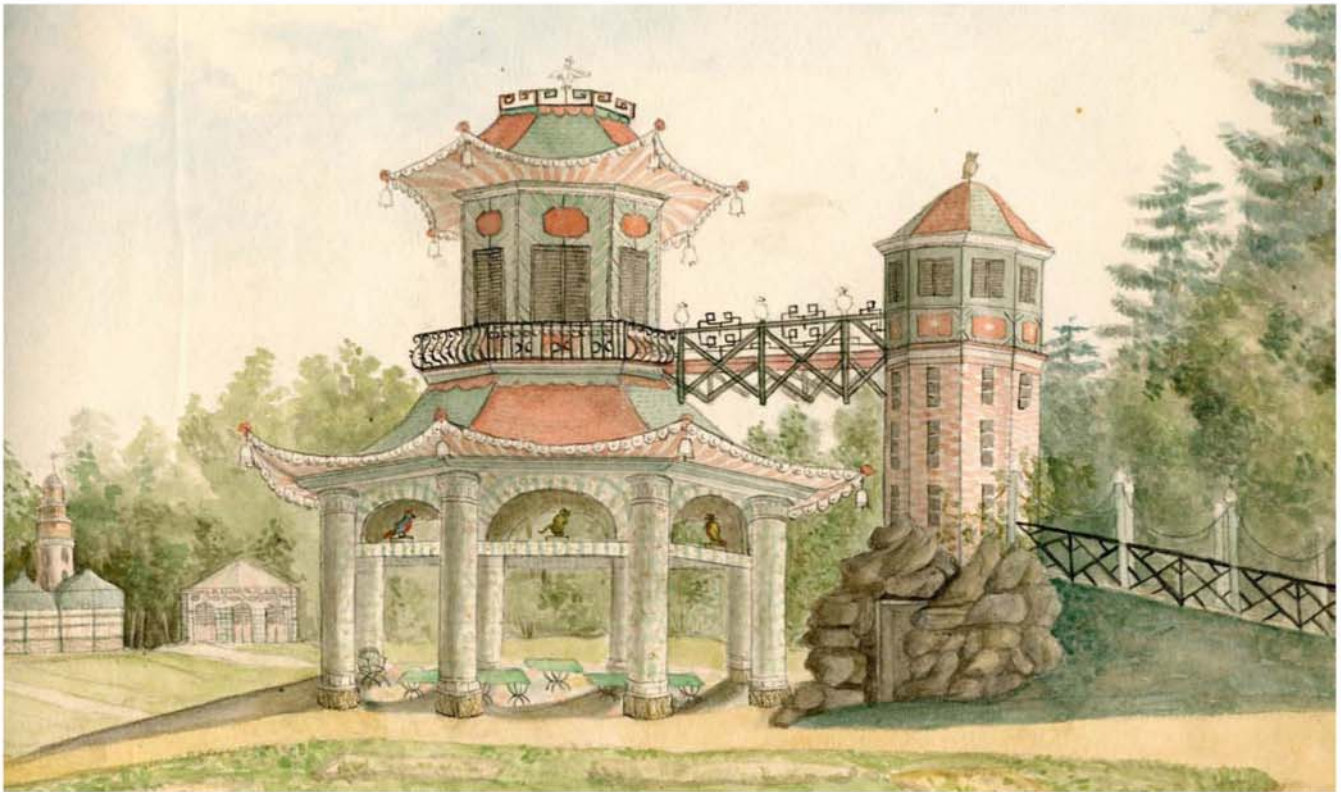
A show of Georgia's latest hanging pieces opens at Galleria Nina Due, 8 Via Carlo Botta, Milan (00 39 02 8728 5916; ninadue.it), this autumn. For more information, visit georgiabettoja.net

Top left: Georgia's studio features a 1930s wooden table that she found at a London flea market. The original *Amarcord* (Fellini) poster hangs on the wall. Top right: a 1950s Singer sewing machine, hidden by fabric, rests on a small cabinet salvaged from the street in Clapham where Georgia and her family lived in the 1990s. Opposite: in the master bedroom, a large walnut wardrobe from the early 20th century is topped with nautical models. The black-and-white 1940s photographs are part of a small collection





This page: the Chinese Pavilion's exterior was renovated from 2006 to 2008. Opposite, clockwise from top: an 1847 'snapshot' of the building by Aglaë Auersperg shows its appearance until c1860, with access via a separate tower and bridge leading to the upstairs room; the bells hanging from the broad eaves of the roof are part of the early scheme; the second-storey balustrade is also original



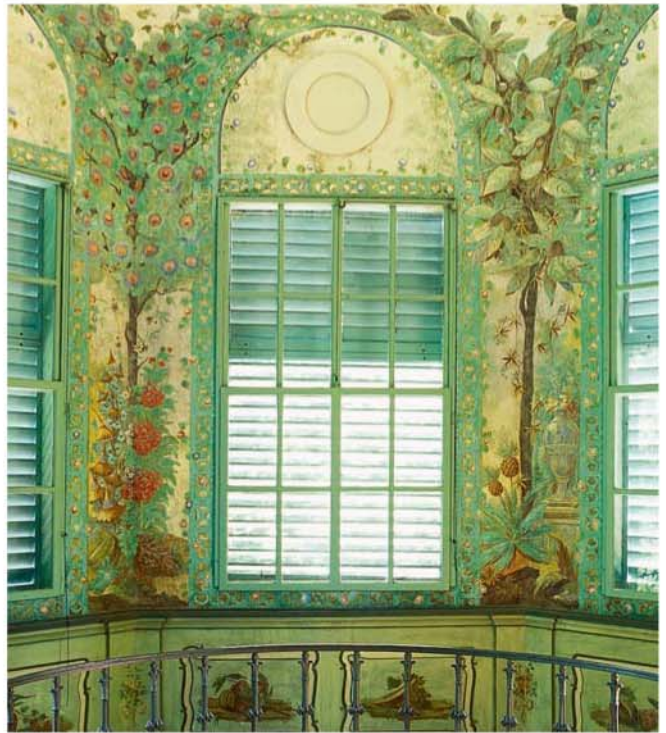
THE PRINCESS AND THE PAGODA

Before bidding adieu to her childhood and embarking on married life, Princess Aglaë Auersperg recorded, in watercolours, her family's central Bohemian estate, Vlašim, including its 19th-century Chinese Pavilion. Michael Huey tells a story of flirtation among the fantastical folly's murals of foliage and metal cut-out monkeys. Photography: Fritz von der Schulenburg



Right: the domed understorey of the pavilion – originally a single shaded space, furnished with tables and chairs – is painted with trompe-l'oeil depictions of garlands, exotic plants and trellises. Top: the central column was added to create a circular stairway around 1860. Until then, the second floor was reached by the separate entry tower and bridge. Above: perched on each arch's beam is a metal cut-out animal – birds, monkeys and squirrels





Opposite: for its first decades, the pavilion's second storey was also an open space. This page, clockwise from top left: the new stairway was brought up through the centre of the tower; the English-style sash windows are original; Aglaë depicted herself and the family here in her 1836 watercolour, *Pagodal Dance*. Her future husband, Baron Christian Kotz von Dobrz, leans on the windowsill at right



IN THE MID-1830s, after the death of her father – Prince Wilhelm II Auersperg, Duke of Gottschee – and her younger brother Karl’s coming of age and ascendance to the title, Aglaë Auersperg began to document, in watercolours, her family’s central Bohemian estate Vlašim, about 65km southeast of Prague, along with other familial landholdings where she had spent her childhood. At 23, she worked with the intensity of one who knew she would soon be leaving it all behind for her own future, elsewhere. What she could put down was what she could take with her, compactly, in the form of memory. As sovereign and head of the family, her brother had inherited vast territories, including upwards of 50,000 acres in the duchy of Gottschee, in southern Slovenia; further scattered domains – more than two hands could count – included Vlašim itself alongside neighbouring Libaun, these two alone comprising a further 37,000 acres. When she married, Princess Aglaë, the eldest child, a daughter, would depart with her dowry.

Over the course of a few years she assembled a portfolio (later bound together as an album, still privately owned) comprising some 115 visual accounts of everyday life: from depictions of the nobles merrily whipping up something in the kitchen on a November day in 1834 (the novelty of it!) to hunting parties, sledding parties, picnics, plays and evening amusements. The scenes portray the specific, including, recognisably, members of her extended family; the inside views are rendered with naive precision, recording individual clothing styles and paraphernalia, along with furniture, décor and paintings. Similarly, the outdoor scenes commit to paper distinct topography within Vlašim’s wide-ranging English landscape garden and the rolling countryside beyond. Apart from its intended usefulness as an encyclopedia of the locales of her early years, the album also represented a means for her to busy herself in a suitably cultivated way and thereby, presumably, to stave off boredom. Nor was she alone in needing to find a method to do this: the content of her pages shows just how massive and constant an undertaking amusing oneself was for everyone involved.

On 8 August 1836 she memorialised a small gathering that had taken place in the so-called Chinese Pavilion at Vlašim, labeling it *Pagodal Dance*. It shows the interior of an octagonal, airy garden folly with an intricate geometric parquet floor; large, green-painted, English-style sash windows partly covered by exterior louvred wooden shutters, drawn up like awnings; 18th-century murals of lush foliage, fantastical in the manner of Jean-Baptiste Pillement (who had been at the Viennese court during the early 1760s); and Josefinian tables and painted chairs whose fabric coverings are patterned with bright exotic birds and bright exotic Chinamen. In her souvenir sketch the family is lined up inside, perhaps for a kind of contradance or a musical game: she and her sister Wilhelmine at centre right, Karl (known affectionately as Carlos) with his arms crossed behind them, and her brothers Alexander and Adolf, sitting this one out, the former in a chair at one side,

either directing something or keeping time with his upheld walking stick, the latter cross-legged at the heart of the floor. Leaning in through an open window is Baron Christian Kotz von Dobrz, a landed gent with his eye firmly fixed on Aglaë; she eyes him back. Two years later, on 20 May 1837, they will marry. For the moment, Wilhelmine stands, chaperone-like, in between.

Minus the dancers and the furniture, the folly still looks a lot like this today – dating to around 1780, it is now the oldest such ‘Chinese’ pavilion in the Czech Republic. (It is therefore a generation younger than Frederick the Great’s Chinese House in the Sanssouci Park and a generation older than the Chinese Pavilion of Frederick August III at Pillnitz (*WoI* Dec 2006).) Its few changes mostly have to do with revisions made in the 1860s, as Dr Jindřich Nusek, the curator in charge of it, explains, and comparison with an exterior view from Aglaë’s album illustrates.

Originally, it seems, the *Lusthaus* stood at the centre of a loose grouping of follies and pavilions and was entered via a separate octagonal tower, which enclosed a staircase bringing visitors to the upper storey; from there they crossed a little footbridge with Chinese motifs on its rail and urns on its banister to enter the pagoda. (This wee ‘journey’ surely rendered it even more insular and extraordinary.) Nusek, who is writing a dissertation on the pavilion and the park, believes that the octagonal tower and bridge were removed in the 1860s; the inscription to Aglaë’s drawing shows them intact until at least 1847. In any case, today the Chinese Pavilion is accessed through a central spiral staircase integrated into its foundation, where the eight support columns painted with lattices and leaves formerly delineated an open space. (There, in the shade underneath the room with the murals, metal garden tables and chairs once stood.)

The exterior was restored from 2006 to 2008. Most of it remains true to the original scheme: the painted cut-out metal monkeys and birds perched on beams under the arches of the understorey, the upturned eaves with bells at their tips, the turquoise and red paint, the iron balustrade, and the shutters and ancillary décor. The pyramidal roof was previously truncated by a little flat platform surmounted by another metal cut-out bird. Nusek believes its present appearance also goes back to the 1860s.

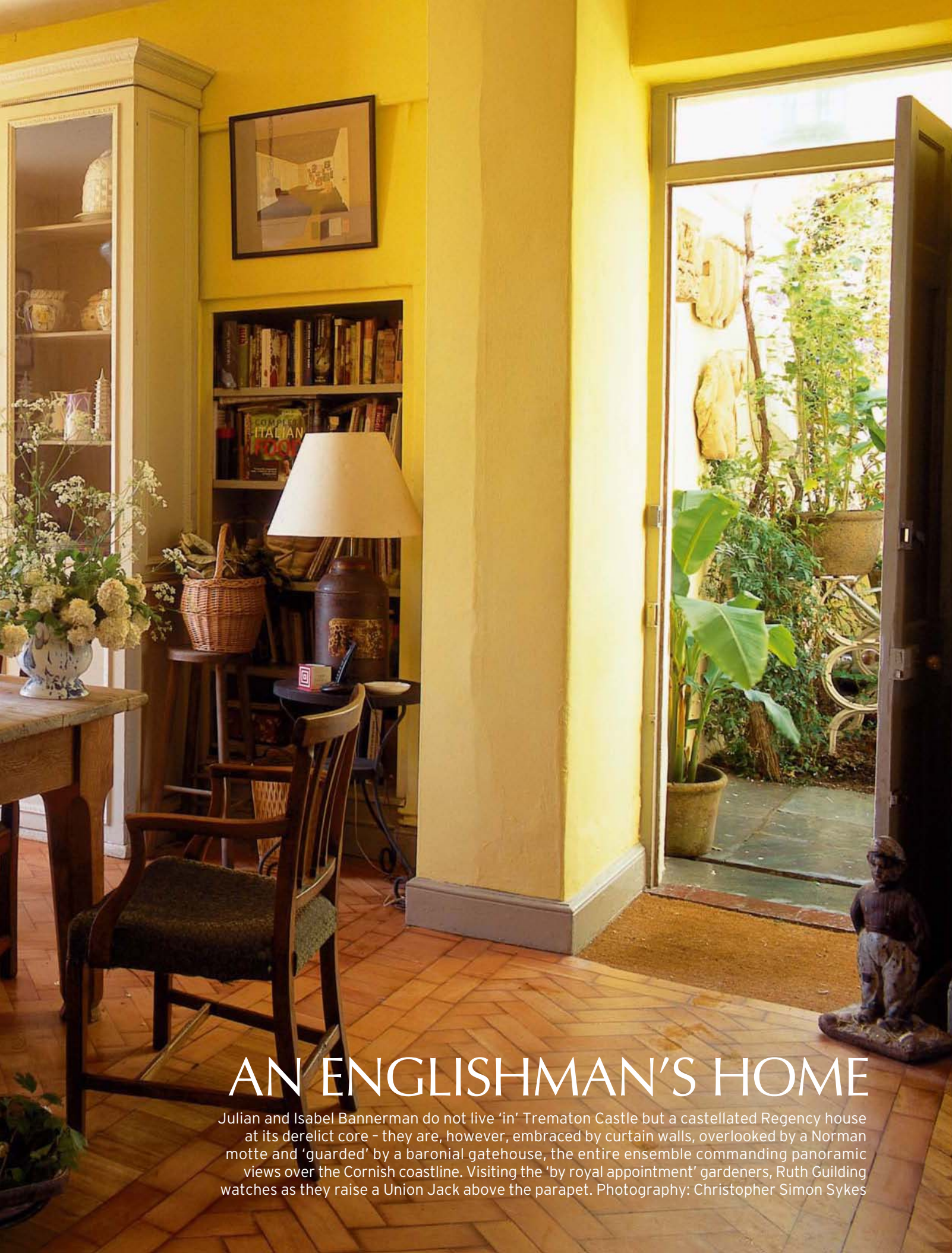
Inside, owing to the same mid-19th-century modifications, the staircase now obliterates the spot where young Adolf once sat in the middle of the floor; only a fragment of the central portion remains. But otherwise, the murals still attest to and confirm the details Aglaë lovingly described in her drawings as she bade adieu to her youth. (‘Vlašim,’ she later wrote, ‘my childhood paradise.’) The enchanting pavilion was the obvious place to go, on a summer afternoon with nothing to do, to dance a silly dance among towering hollyhocks, columbine blossoms big as dunce caps, and imaginary trees growing strange pinwheel leaves. And her album was the place she went later, to dance this dance again in her mind ■



This page, clockwise from top left: the pavilion's interior, too, features painted depictions of exotic birds, fruits and fanciful trees; a detail of a lower boiserie panel; the lush foliage of the 18th-century murals is fantastical in the manner of Jean-Baptiste Pillement, who spent time in the Viennese court during the early 1760s; painted trompe-l'oeil borders draw the eye to the imagery within



Old parquet meets new in the kitchen. The picture above the books is by David Vicary, a 1960s scheme for Mark Birley's Mayfair office. The binoculars are for watching the navy across the water at Davenport



AN ENGLISHMAN'S HOME

Julian and Isabel Bannerman do not live 'in' Trematon Castle but a castellated Regency house at its derelict core - they are, however, embraced by curtain walls, overlooked by a Norman motte and 'guarded' by a baronial gatehouse, the entire ensemble commanding panoramic views over the Cornish coastline. Visiting the 'by royal appointment' gardeners, Ruth Guilding watches as they raise a Union Jack above the parapet. Photography: Christopher Simon Sykes



This page, clockwise from top: the kitchen furniture the Bannermans brought with them from Hanham Court, outside Bath, three years ago makes a surprisingly exact fit here; the glasshouse is filled with daturas, pelargoniums and scented plants; lie of the land - Trematon's Regency villa commands the castle keep and views of the Tamar below; flower pots serve as cutlery-tidies beneath the kitchen window sill, with its lidded ceramic butter and cheese dishes



This page, clockwise from top: the new front-of-house double herbaceous border designed by Isabel Bannerman is a show-stopper; Trematon Castle's crenellated gatehouse contains two large chambers, and its leaded roofs afford panoramic views; lupins sprout beneath the castle motte (a mound girdled by a ditch), with the house and viewing terrace beyond; oak obelisks designed by the owners mark the focal point of the double flower border





Extending across one end of the house, the drawing room has a fine Regency chimney piece and is lit by four full-length sash windows





This page, clockwise from top: Gothic bookcases in the small library were copied from one made for an Irish house by John Nash; a model airship, a stuffed crocodile and a plaster maquette make a tablescape below topographical prints; the dining room doubles as a drawing office, and its long table is cleared for special occasions; the huge copper sphere is actually an architectural finial from Sir Christopher Wren's Tom Tower at Oxford, taken down by a stonemason during restoration work in the 1960s. Opposite: in the entrance hall stands a modern stone copy of an outsized antique marble foot set among spiky Grevillea. The painted Gothic side table is after a c1723 design by Shropshire architect Thomas Farnolls Pritchard







The master bedroom has two full-length windows and a four-poster 'made up' from lengths of carved pelmet, brought with the Bannermans from Hanham Court





‘WHAT DO YOU use the Black Prince’s chamber for?’ I ask Julian and Isabel Bannerman, during a sunny visit to Trematon in May. After all, this house has nine bedrooms and four bathrooms, a Norman shell keep and extensive grounds inside its curtain walls, as well as the baronial gatehouse and guardroom in question, in which Edward, Prince of Wales, slept in 1363. ‘Sex!’ says Julian. ‘We use it for putting up teenagers in,’ clarifies Isabel calmly.

It is hard to believe that the Bannermans came here only three years ago from Hanham Court (*WoI* Oct 2008), the sprawling architectural wreck they had restored and gardened into perfection on the outskirts of Bath. They had looked at Trematon a decade earlier, while staying with their friends Peregrine and Catherine St Germans at nearby Port Eliot (*WoI* March 2008), but it was the chance to create new gardens from scratch that spurred their decision when the lease fell vacant again. ‘There is no garden as such,’ Christopher Hussey had written of Trematon in *Country Life* in 1948. But there are nine acres of land here, a lost domain, much of it steep, wooded and wild.

Trematon’s location is sublime, for it was Plymouth’s first defence against enemy attack, commanding the mouth of the River Tamar from on high. John Betjeman described the castle as one of the most ‘un-archaeologised’ in England, with one of the most superb views of Cornwall – ‘a Brunel stone viaduct crossing a foreground creek, the Lynher and Tamar estuaries beyond, and the wooded slopes of Anthony...’ But it was Benjamin Tucker, surveyor-general to the Duchy of Cornwall, who exploited its potential. He struck a deal with the Prince Regent for a 90-year lease on a gentleman’s residence that he would build here, and so in Trematon Castle’s inner bailey, where there would once have been a hall and chapel, there is now a long, low, castellated Regency house encased in buttery stucco.

Tucker demolished a section of the castle’s curtain wall to give his new house its sweeping views, so that a barrage of light from the water floods its large symmetrical rooms. Inside it is Soaneian in character, but Soane simplified, restrained and curiously contemporary-feeling. ‘My God, it was a modern house when it was built!’ said Nicky Haslam on a recent visit. A galieried light-well fills the central entrance hall, the upstairs spine corridor is top-lit by little cupolas and all down its long enfilade of rooms there are tall sash windows. ‘It’s like living in a light

box,’ says Julian. The rooms to which they gravitate the most overlook the garden terrace with its panorama of water and shipping, and he declares that at Trematon he has ‘the nicest kitchen and bedroom and bathroom I’ve ever seen’.

Tucker may have designed this house himself, but he probably took advice from his colleague Daniel Alexander, an architect who was publicly complimented by Soane himself for his works on the Queen’s House at Greenwich and at Coleshill. But whoever they were, Trematon’s builders were intensely practical men, and so it comes as no surprise to learn that the tall panelled doors in the drawing room and hall came from Fonthill Splendens, the family house that William Beckford was demolishing for salvage as he was building Fonthill Abbey. Julian and Isabel and their three sons live here in a very different manner from their predecessors, however. The drawing room has its full complement of deep sofas and good pictures, many of which have travelled with them from Hanham Court, but the dining room doubles as a drawing office, with Isabel’s plans and sketches and reference books stacked all over its 16-seater table. Isabel’s giant botanical portraits hang in the bedrooms, from where one can see Julian riding the mower like Boudicca on her chariot, cutting stripes across the lawn below the terrace, then driving the tractor down to do battle with ash saplings and brambles in the abandoned double-walled kitchen garden.

They have trounced the winter heliotrope that smothered the castle motte so that wild fennel, thyme, marjoram, ‘early purple’ orchids and valerian are flowering here again in a near-vertical meadow. There are new-species roses blowing over the ancient sally ports, lancets and ramparts, whose lichen-furred stones harbour a fern unique to Trematon, a little *polypodium* or rock-cap. On the house’s entrance side a pillowy double herbaceous border designed and planted by Isabel fills the sheltered curve of the curtain wall, drowsing with scent and colour.

Below the keep is the last tenant’s slightly overblown ‘Hindoo’ swimming pool, designed as a salute to Prinny’s visit here in 1812 and alluding to the Anglo-Indian style of his Royal Pavilion at Brighton. Now it has become home to a small colony of newts (‘we must move them somewhere nicer,’ says Isabel). Charles, Prince of Wales, came to see all these remarkable improvements for himself last year, for Trematon has belonged to the Duchy of Cornwall since 1337, the prince is one of the Bannermans’ foremost clients, and they are his gardeners ‘by appointment’.

There are two pairs of binoculars on the kitchen table next to the bronze candlesticks cast by their youngest son Bertie at Falmouth Art College. They come into play to sweep the Royal Navy vessels stationed at the river mouth below, just as that scourge of the Spanish, Sir Francis Drake, dropped anchor here in 1580 after his three-year circumnavigation of the globe. Drake carried his ‘immense treasure of silver’, jewels and plunder up to Trematon for safety until it could be moved on to the Tower of London – ‘he didn’t trust the lads in Plymouth,’ says Julian. There is another curious little flotilla of model warships in the dining room, the childhood creation of their dead friend, the architect and artist manqué David Vickery.

At sundown Isabel made a knee-trembling, vertical ascent up the iron ladder to the slithery parapet of the castle keep, hauling up a new Union Jack in place of the old woollen one there, which was flapping in rags after too many winter gales. Traditions are respected and kept up here ■


Trematon Castle, Saltash, Cornwall PL12 4QW is open from 2 April until end Sept, Thurs-Sat 11-4.30. Visit bannermansdesign.com



Opposite: the guest-room four-poster faces out to sea, like a small craft about to be launched down its slipway. This page: a baby's high chair and contoured relief maps of local Dartmoor adorn the downstairs gent's loo

VIRGINS AND SORCERESSES

With their coy maidens, Oriental houris and Pre-Raphaelite 'stunners', the paintings on loan at Leighton House in London reveal the sexual mores of the Victorian age. Works by Millais, Rossetti and Leighton himself – many seen at the Royal Academy in the 1890s, some once hung in the lord's home – bewitch the now-restored interior. Ruth Guilding is seduced. Photography: Antony Crolla



A view of the Arab Hall and its fountain, seen from the so-called Narcissus Hall with its cast of a Pompeian bronze. The former is clad in 17th-century tiles from Turkey and Syria, the latter with ones by William de Morgan





This page, top: a view from the Arab Hall through the Narcissus Hall to the sumptuous ebonised staircase rising beyond. The geometry of the dome in the Arab Hall (opposite), the centrepiece of Leighton's palace of art, is based on that of a Medieval Sicilio-Norman palace. Above: Lawrence Alma-Tadema's *Greek Wine*, 1873, has a frieze-like format and background decoration derived from William Hamilton's Greek vase collection in the British Museum



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
وَأَوْرَثَهَا لِبَنِي إِسْرَءِيلَ



This page, clockwise from top: the library incorporates a replica of the desk at which Leighton attended to his daily correspondence; in this detail of Henry Albert Payne's *The Enchanted Sea*, c1899, a melancholy Arab princess floats on an enchanted cockle shell; Leighton's *Head of a Musician*, a study for his first large ambitious work, Cimabue's *Celebrated Madonna*, hangs in the crimson dining room (opposite), which is decorated with Oriental pottery plates





This page, top: in the antechamber the Roman couch inlaid with mother-of-pearl, made for Alma-Tadema in c1890, appears as a prop in the artist's painting hanging above it, *An Earthly Paradise*. Opposite: over the chaise-longue is Leighton's painting *Greek Girls Picking up Pebbles by the Sea*, a decorative work in which swirling drapery takes centre stage. Above: in his frieze-like depiction of love in the ancient world, *A Question*, young lovers coo above the Bay of Naples



ENIGMATIC IS AN overused term, but Lord Frederic Leighton really was an enigma. He was charming and talented, his noble physiognomy decorated with the full beard that forested the jaws of so many of Queen Victoria's male subjects. His talent as a painter was recognised early and rewarded in his old age with a peerage, and his life was that of a busy, 'public' man, presiding over the Royal Academy and entertaining in the great palace of art he built for himself. But amid this blameless activity he remained unaccountably solitary, and his house with its suite of glittering reception rooms contained just one bachelor-sized bedroom.

Leighton spent over 30 years painting pictures, and building and furnishing his house on Holland Park Road as a receptacle to display them. When finished it was crammed with beautiful things from his travels in Venice, North Africa and the Middle East. At its heart was the Arab Hall, clad in 17th-century tiles from Turkey and Syria, with a fountain set into its floor. Each room had Ottoman ceramics, rugs, silks and embroideries, Japanese screens, and objects of silver, copper and mother-of-pearl. Leighton hung the pictures that had been presented to him or exchanged with his own, by Millais, Alma-Tadema, GF Watts, Burne-Jones and Simeon Solomon, as well as paintings by Corot, Delacroix and Ingres, Japanese prints and old master drawings. This house was perhaps Leighton's greatest masterpiece, a precious repository, shimmering with gold, turquoise, ebony and the iridescence of reflective surfaces.

But 30 years ago you would have found it sadly altered. The great man's final wish, whispered from his death bed, was that this perfect ensemble of Aesthetic movement taste and all that it held should be sold and divided among three beneficiaries: the RA, his favourite model, and his friend the landscape painter Giovanni Costa. Everything was consigned to Christie's, and when Leighton's house was eventually acquired by the Royal Borough of Kensington and Chelsea in 1927, it was bare and cheerless. Then wartime bombs wreaked further destruction on its rooms.

When restoration began in the 1980s, the loss of these paintings was keenly felt. The arrival of 50 pictures by Leighton and his coevals, loaned from the collection of Juan Antonio Pérez Simón, sets this right again. Hung in the house, this cornucopia of High Victorian scenes from the Bible and the Classical past, maidens menaced by dragons, Pre-Raphaelite 'stunners', chaste lute-playing virgins, sorceresses and Oriental houris reveals more about the manners, mores, and sexual and social interactions of that age than any number of texts.

Leighton made everyone into a kind of friend. When he discovered that Burne-Jones held him in low esteem Leighton disarmed him, offering to 'serve him in any way possible'. Number two (later renumbered 12) Holland Park Road was the venue for dinners, breakfasts and concerts orchestrated by Leighton in the service of art and the RA. On these occasions his hospitality must have been liberal, for at a dinner for Burne-Jones, Whistler and Albert Moore one unnamed guest fell into the pool in the Arab Hall to general

hilarity. But while he was invariably cordial, he remained a puzzling figure. Some – Henry James included – found themselves troubled by artificiality in both Leighton's painting and his public speeches, 'which his friends could never listen to without feeling ashamed'. Leighton had no real intimates and, then and now, his ostensibly solitary private life remains utterly mysterious.

In this buttoned-up Victorian age, sex was the elephant in the room, the subject that the painters in Leighton's circle veiled in myth-making. *Crenaia, the Nymph of the Dargle*, a river that rises in County Wicklow in Ireland, is Leighton's full-length portrait of his favourite artist's model, the simperingly pulchritudinous Ada

Alice Pullen, or Dorothy Dene as she was known professionally. Dorothy became Leighton's muse in his old age, the subject of numerous paintings and a beneficiary of his estate. One rose-pink nipple peeps from crossed arms and a waterfall of pleated drapery cascades down her creamy thigh in this Pygmalion-rendering of the classical ideal. In the crimson velvet-curtained dining room, Alfred Waterhouse's sorceress is a cherry-lipped brunette who presses a crystal ball against her bodice, conjuring a dangerous spell of seduction.

Edward Poynter's 1869 painting *Andromeda*, lashed to a rock, lips parted, marks the first representation of pubic hair in British art, in this age of spectacularly whiskery men and long-tressed women. Rossetti's *Venus Verticordia* is a naked sensualist drawn in red pastel and armed with Cupid's arrow to impale the heart of the ever-susceptible Victorian male.

At the back of Leighton's studio, another gallery currently holds one huge picture on a wall all to itself. This is Alma-Tadema's *Roses of Helio-gabalus*, a troubling masterpiece by one of the most highly paid and fêted artists of the era. He painted the Syrian-born Roman emperor Helio-gabalus and his guests at a table, watching impassively as his 'parasites' – the slaves and catamites of whom he has grown tired – are crushed under the tide of flowers raining from the ceiling. Each detail, from the bangles on the arms of those suffocating in their perfumed grave, to the nacreous

silver of the silken cushions beneath them, is painted with pellucid luminescence. For the show, the pink petals on the canvas are rendered hallucinatory by blasts of rose oil, scenting the room.

With these pictures on its walls, Leighton House feels complete, its soul restored, but the impulses that drove its creator and the secrets that he kept here have not been given up. As one commentator wrote when Leighton died: 'The art was there, but the heart that should have glorified it was hidden, and the doors locked and barred.' As his body lay in state in Burlington House a huge wreath of roses arrived from Alma-Tadema, the tribute of those romance symbols so dear to the Victorians, whose hidden thorns and briars (as these two painters well knew) spoke of the covert pricks and pains of love's secret desires ■

'A Victorian Obsession: The Pérez Simón Collection at Leighton House Museum' runs at Leighton House Museum, 12 Holland Park Rd, London W14 (0800 912 6968; rbkc.gov.uk), until 29 March



This page: Leighton's favourite muse, Ada Alice Pullen, coyly portrays the nymph-goddess of a local Irish river in a full-length portrait made for the Irish aristocrat Viscount Powerscourt. Opposite: the lord's modest bachelor bedroom is decorated with a William Morris 'India' wallpaper. Photographic prints of old masters hang above the bed



Through a lunar
landscape, the path
leads from the
apartment complex
of which the
Beach Club is a
part. Behind the
letterbox window
is a cocktail bar



RECTANGLE AMID ROCKS

Drawing inspiration from the mysterious monolith in *2001: A Space Odyssey*, Peruvian architect Javier Artadi has designed a white, geometrically pure beach club that contrasts dramatically with the rugged desert landscape south of Lima. Though softened by a curvaceous shower, changing room and swimming pool, its straight lines are emblematic of man's presence in primordial nature. Ana Cardinale takes off for the sands. Photography: Ricardo Labougle





This page, clockwise from top: the main structure is divided into three colonnades seven bays long. Roofs cover the changing area at left, and the bar area, right; the freshwater pool is clad in reddish stone, linking it to the landscape; the main approach from the beach leads to stairs and the poolside platform; the whole site is raised, both to offer protection from high tides and to enhance the ocean views



This page, clockwise from top: detachable canvas awnings cover the seating area, with a built-in barbecue visible to the right. Fun comes in the form of table football; ocean views, with rocky outcrops in the sea marking the distances, are framed by pilotis; the circular changing room and the oval swimming pool soften the otherwise starkly rectilinear geometry; blue tiles, between the concrete flags, are the sole decorative flourish



ONE OF THE outstanding architects in Peru, Javier Artadi has met with significant international recognition. Since 1986, when he opened his private studio, this graduate of the Ricardo Palma University has obtained numerous awards and distinctions – such as the Casalgrande Padana Grand Prix awarded in Milan in 2013 – and along with other Peruvian architects he represented his country at the Venice Biennale of 2012. A clean serenity, underpinned by structural logic, marks out his works, all of which linger long in the memory. The exceptionally beautiful landscape of his country typically serves as a counterpoint. Indeed, the hallmark of his style is the contrast between the sleek geometry of his buildings and the arid ruggedness of the desert.

Among his best-known projects for public spaces are the Miraflores Central Park, designed by his team, and the renovations for the Plaza de Armas and Alameda Chabuca Granda, which he personally designed. All are in Lima. He has also taken on many private commissions, most notably the home he built in Playa las Arenas, selected by *Architectural Record* magazine as one of its houses of 2006. 'I love all my works equally. Some, like the Beach Club, may be more emblematic than others, but they have all satisfied me,' he says.

The Beach Club is probably his most original creation. Completed in 2007, it's located on the desert beach of Cerro Colorado, about 130km south of Lima, amid an apartment complex created by several Peruvian architects. Construction work on the development began in the first decade of the millennium over a large flat surface of sand, one that's naturally divided by a reddish-coloured rocky outcrop that gives the place its name and which partially shields the Beach Club from its surroundings.

A meeting place for inhabitants and visitors, Artadi's low rectangular pavilion provides basic services for the beach:

a terrace, showers and changing rooms, a small cocktail bar and a platform for barbecues. 'A house that is everyone's house' is how Artadi describes it. Jutting into the plan at a jaunty angle, a stone-clad oval freshwater swimming pool and outdoor lounging area occupies half the area, which is raised above the golden sands. In the pared-down rational structure the only concession to decoration is the blue cabuchons that stud the concrete flagstones. Depending on the need for shade, the structure can be simply covered with a canvas awning, while curtains of the same material offer additional privacy. 'Conceiving a construction is still a challenge,' explains its creator. 'Architecture is an attitude, a philosophy; it is about gaining awareness of everything around us.' The Beach Club seeks to balance simple, pure geometry with the astonishing natural surroundings: 'At times,' says Artadi, 'the architecture is the main character and nature the backdrop; at others, nature is the main element and architecture the frame to appreciate it.'

Here the relationship between work and nature is sympathetic yet exciting as can be: neither masks nor mimics the other; rather,

the Beach Club emerges before the rocks like the monolith in that famous scene from Arthur C. Clarke's *2001: A Space Odyssey*, directed by Stanley Kubrick. 'Science fiction is a favourite genre of the architect,' says Artadi, 'probably because it is there we can project our desires and fears about the future.' The Kubrick scene is located in humanity's remote past; the towering cuboid, with its precise geometry, appears mysteriously, contrasting dramatically with the landscape's organic features. Artadi cites this forcefully. The straight line, as imagined by Clarke, is an emblem of man's presence in nature.

Ever curious, Artadi, at a little over 50 years of age, is bursting with the vitality of a twenty-something, and he's always in search of an intellectual foundation before drawing a single line. In addition to building design, Artadi is professor of projects at the Peruvian University for Applied Sciences. He has always asserted that all architects must meet three criteria: 'to create, give reasons for their creation and convey the how and the why. An architect must not only construct, but also write and teach.'

This attitude is demonstrated in how keenly he explains his influences. 'Another film that's had a great effect on me is *Planet of the Apes*, directed by Franklin J. Shaffner in 1968 and based on Pierre Boulle's novel. The landscape chosen to represent the end of the world is typical of any beach on the Peruvian coast, where I was born and where the most common natural elements are earth, sand and sea,' says Artadi.

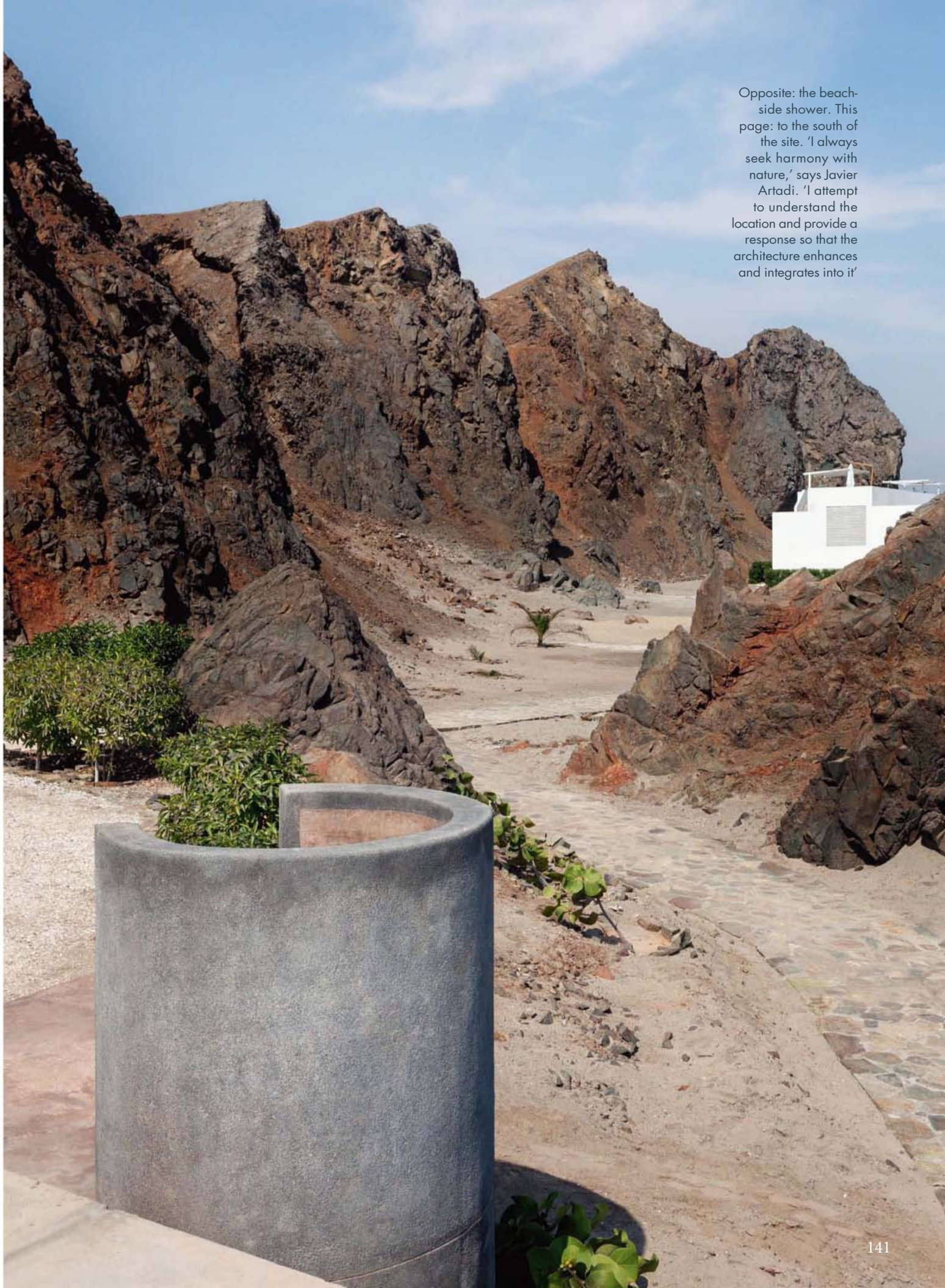
With one of the richest marine habitats in the world, the Peruvian shoreline impresses with its simple, elegant beauty, its abstract lines of sand and earth. 'Being a keen surfer,' says the architect, 'allows me to explore the landscape with a world of images observable from the sea.' Open to the Pacific Ocean, the coastal desert, where it practically never rains, is rendered even more extreme by its proximity to the equator. This produces very high and very low temperatures, and conditions that can be ruinous to architecture. As a consequence, ever since Pre-Columbian times builders indigenous to the area have learned to make adobe walls that do not run the risk of disintegrating.

This is best observed in the Inca city of Puruchuco and the Chimú site Chan Chan, the latter being the largest adobe city in Pre-Hispanic America. The rendering technique known as *tarrajeo* – a smooth finish done by hand – is still applied nowadays for most constructions in Peru, both adobe and concrete. At the Beach Club, the foundations and columns are made of concrete and the walls of adobe, and a metal mesh protects them from earthquakes, which are very frequent in the Andes.

In a place where it never rains, the oblong slab of the Beach Club offers respite from the harsh sun, and Javier Artadi is a master at conveying the maximum with minimal expression. And as the architect says himself: 'A work is perfect if it's easy to use' ■
Javier Artadi. Ring 00 511 9924 1400, or visit javierartadi.com



Opposite: the beach-side shower. This page: to the south of the site. 'I always seek harmony with nature,' says Javier Artadi. 'I attempt to understand the location and provide a response so that the architecture enhances and integrates into it'





David Parr painted the drawing room in 1912-13. The walls bear quotes from Shakespeare and the hymn 'There's a Wideness in God's Mercy'. 'I like to come and sit in here and be quiet,' said Elsie Palmer, David's granddaughter, in 2010



MR PARR'S PATTERNS

The Victorian decorator David Parr lavished on his own modest home all the skills he applied professionally to churches and colleges. From the exterior, it looks like an unremarkable terraced house on a Cambridge street; inside, as Jane Phillimore discovers, it is an astonishing Arts and Crafts time capsule, preserved intact by his granddaughter, who lived there for 80 years. Photography: Jan Baldwin



This page, clockwise from top left: the drawing-room door was wheel-grained to imitate mahogany; Parr painted the ceiling in 1915; Elsie's coat and umbrella still hang in the hallway; close inspection of the white upper walls of the hall reveals that the patterned paintwork below once stretched to the ceiling. Opposite: the Victorian whatnot above the fireplace is filled with souvenirs and memorabilia of the family's 120 years in the house





This page, clockwise from top left: the leaded and silvered kitchen window may have been designed by FR Leach & Sons; completed in 1920, the delicate, Morris-inspired design in the kitchen was Parr's last wall painting here; his notebook meticulously details his work on the house over almost 40 years; a fragment of original Lino shows an encaustic tile pattern. Opposite: the view from the scullery, installed by Parr, across the hallway





ON THE KITCHEN mantelpiece is a yellow plastic 1980s radio. It sits incongruously against a richly coloured wall, hand-painted with a pattern somewhere between William Morris's iconic 'Pomegranate' and 'Willow Bough' wallpapers. Below is a scruffy wall oven of such perfunctory interwar design it makes you wonder if hot food was ever served in this house. This typical vignette – the domestic mulched with the artistic, layers of social history to be excavated in every glance – is what makes the David Parr House so surprising, so stimulating, so symbolic.

Throughout the house, the walls have it. Painted in dark, luscious Neo-Gothic and Arts and Crafts designs, the effect is Alice in Wonderland topsy-turvy, as if a minimising portion had shrunk a glorious high-Gothic church interior – complete with religious quotes, motifs and attendant iconography – to domestic scale. The craftsmanship and hard graft are obvious, but who painted these extraordinary interiors, why, and how have they lasted a hundred years?

The story starts with the artist-craftsman David Parr, who moved into this two-up two-down terraced cottage in Cambridge in 1887. In his day job, Parr painted grand Neo-Gothic ecclesiastic and civic interiors for the Cambridge decorators FR Leach & Sons (listed in the 1881 Census as 'employing 28 men, 2 women and 6 boys on painted decorations, stained glass and making furniture'). He worked on St James's Palace, London; on Jesus College Chapel, Queens' College Old Hall and All Saints' Church in Cambridge; and fulfilled the designs of pioneering architects and craftsmen such as GF Bodley and William Morris.

Remarkably, this working-class man recreated the same awe and wonder in his own home. He hand-painted the walls, picture rails, friezes, dados, doors and ceilings of every room by candlelight in his spare time; mixing his own paint colours, stencilling and 'pouncing' on canvas and paper backings; creatively applying reclaimed Anaglypta flowers and Abyssinian gold leaf to woodwork, and Lincrusta as pseudo-linenfold whenever he had the opportunity and materials to hand. In a Victorian example of poor man's 'upcycling', he made creative hay with the leftover paints, paper and wallcoverings from his various jobs. The Lincrusta-Walton panels near the front door, for example, were 'taken off a room dado in Mr Foxwells House' in 1898.

Parr kept a careful diary of his work on the house over 39 years. Mixing colours for an 1895 cornice and frieze, he wrote: 'The yellow of Stalk is ochre with a touch of mineral green. The light Red is Indian red thinned. The Blue ground is Turquoise & permanent White with a touch of Prussian. The dark red is light red over the above thin Indian which soon changed to nearly black. The green is mineral, lime yellow & permanent White. The outline colour is raw umber...'

He was a meticulous worker, his 'pencils' [brushes] kept clean and neat in a hand-painted tin cylinder, his under-stairs toolbox a triumph of order, all the bits and pieces wrapped in paper and string and labelled by hand in tiny writing. The rest – his motivation, his personality – is guesswork: like most ordinary working men, he left only the flimsiest documentary footprint. His notebook and his walls are all that now speak for him.

David Parr died in 1927, leaving a modest home full of refinement, richness and beauty. That same year his 12-year-old granddaughter Elsie moved in to keep her bereaved

Top: the pattern in the main bedroom reflects that of the dining room, in more vibrant colours. Above: close inspection reveals tiny black dots caused by pouncing – padding a pin-pricked paper stencil with a bag of soot to mark the pattern. Opposite: the dining-room dado rail was grained in the 1893 Christmas holiday. Parr's notebook records that the frieze below the cornice took 59 hours to paint. Elsie slept here for the last two years of her life





grandmother company, and by some miracle stayed for the next 85 years. Elsie married Alfred in 1945 and brought up two daughters in the house, yet always trod lightly on the imprint of her grandfather's past. Electricity was installed, but not heating (the wall paintings thank her for it). The family used the sitting room only at Christmas and on special occasions, so it was mostly kept dark (another blessing). Some things changed, though. 'When I moved in the whole house was painted,' Elsie said in 2009, four years before she died. Today some of the walls need stabilisation. But as Elsie said: 'It's been a privilege to be living among all this lovely painting. I shouldn't have liked to have done anything to it.'

And so the David Parr House, against all odds, survives as a time capsule of 20th-century family life within a Victorian Neo-Gothic curiosity. The textiles and furniture – the 1930s leather-effect, hard-backed sofa and chairs, piano and occasional tables in the front room – the pictures, pots, ornaments and memorabilia, layers upon layers of them, are mostly Elsie's, collected and loved (or maybe just tolerated) over nine decades. And yes, Elsie *did* use that wall oven – no wonder she hated cooking – perhaps while listening to that yellow plastic 1980s radio. Royal memorabilia is dotted around the house, mingling with black-and-white family photographs, paint-by-numbers koala bears and swans, holiday and anniversary souvenirs. Elsie's 1950s dark-blue Crimplene coat with its enamelled butterfly brooch still hangs in the hallway. It's as if she just walked out the door.

Now the house is entering its third age. Historian Tamsin Wimhurst first visited in 2009, to ask Elsie (and her front room) to take part in an exhibition at the Cambridge and County Folk Museum, aptly entitled *A Space of One's Own*. 'I walked in and it was a riot of colour and pattern – so different from the modern-day idea of design, where everything matches and is tastefully coordinated,' she says. She was hooked. 'The walls look like wallpaper, and then you realise they're painted, often freehand. You look at the woodwork and it is hand-grained. Then you discover that none of the door handles or plates or hooks matches – the beauty is in the incredible detail, and your mind appreciates the skill and dedication Parr must have possessed to create all this from salvaged materials. You want to know, why did he do it?'

Soon after Elsie left in 2012, aged 97, Tamsin took over the house and, with the family's blessing, set it up as a charity run by volunteers. The aim is to give people access to the 'Parr experience' in creative ways, without damaging the fabric of the house.

Now comes the hard work. Restoration is needed to stabilise the painted walls, the house's contents must be catalogued, and historical research begun. Tamsin and the team are battling with the complexities of curating: what story do you want to tell; should the walls be restored as Parr intended them; should the decay caused by time be eradicated or embraced as a vital part of the experience? Money is desperately needed: grants are to be written, private funders approached. Undaunted and excited about the future, Tamsin quotes William Morris: 'Worthy work carries with it the hope of pleasure in rest, the hope of the pleasure in our using that it makes, and the pleasure in our daily creative skill.' You can almost hear David Parr cheering ■

For more information about going to the David Parr House (by appointment only), or becoming a patron, visit davidparrhouse.org

Top: the bedroom chest of drawers contains secret compartments labelled 'David' and 'Emma', while the bag marked 'House' held cash for a rainy day. Above: the house is one of three that form the Gothic Terrace, built in 1876. The front door and guttering are original. Opposite: the front bedroom walls, now papered, were originally distempered to match the greeny-blue Lino. Under the bed is a chamber pot – there was no upstairs loo





MASHED-UP MODERNS

Set up by Phil Root and Giles Round in 2011, the Grantchester Pottery emulates the collaborative spirit and handmade aesthetic of the early 20th-century Omega Workshops. But as the walls of the duo's Cambridgeshire studio attest, a dizzyingly diverse blend of ingredients – from Hockney and Habitat to Eric Gill and Diaghilev – flavours their cultural stew. Jessica Lack lifts the lid. Photography: Annabel Elston

Phil Root (left) and Giles Round, wearing their own creations in the Window Room at Wysing Arts Centre near Bourne. Just next to their studio, the space is used as a lunch room for artists on residencies. The duo's mural was inspired by the 1930s Italian ice-cream parlour Marine Ices in Camden



Top: paint breaks up on the bare breezeblock walls of the studio, so the artists had to plan the murals carefully. Above left: 'I grew up in the London of Rodney Kinsman swing chairs and Terence Conran,' says Round, 'so this Hockney/Habitat-inspired pattern [next to the fuse box] is home to me.' The screen is made of linen and oil-painted with a Modernist design. Above right: 'Phil likes to call this wall "The Picasha", because it is a mash-up of three different Picasso paintings,' says Round. Above is a Diane von Furstenberg sky, while the skirting's pattern is directly lifted from Omega Workshops



Top left: a 'bastardised' version of Frank Lloyd Wright's headed notepaper appears in the top left-hand corner. The mural on the right-hand wall is nicknamed the 'Diane von Furstenberg Acid Camo'. Top right: the two lemons reference Omega Workshops. 'Bloomsbury were keen to embrace abstraction, but they could never quite go all the way,' says Root. 'These lemons kept appearing in their paintings...' Above: the back wall is a composite of artistic influences ranging from set designs for Diaghilev's ballets to Hockney. The profile alludes to Eric Gill. The eyes to the left are a recurring motif

‘WE LIKE buying cheap emulsions with comedy names, especially if they are called after bands,’ says Giles Round: ‘Tangerine Dream, Crystal Castles. And you can blame Raf Simons’s autumn/winter collection for this,’ he says, picking up a cup the colour of soured French mustard.

Our conversation takes place in the Grantchester Pottery, an artist-run studio founded by Phil Root and Giles Round in 2011. Based at Wysing Arts Centre in the scenic Cambridgeshire countryside, the duo invite other practitioners to collaborate with them in the creation of artworks. Past contributors have included Sophie von Hellermann, Michael Fullerton, Dietmar Lutz and Anne Low – not that you would know this because each work is anonymous and stamped only with the Grantchester Pottery logo, a simple GP in homage to Hans Schlegel’s JLP design made for the John Lewis Partnership in 1962.

The artists met while on residency at Wysing; Round had come up from London, where he was known for creating austere, architectural sculptures, and Root, a painter, had just returned from living in France. ‘We met in the ceramics studio,’ says Root, ‘which was unloved and dilapidated then.’

‘We think it was built by hippies,’ continues Round, ‘because it is very rudimentary – it really couldn’t be more basic. There is something very straight and functional about it and that appealed to us – there’s a similar aesthetic going on with our work.’

The idea for the Grantchester Pottery began round the large table in the studio. ‘I was making some tiles for an exhibition,’ says Root. ‘And in my naivety,’ joins in Round, ‘I was trying to make a full table service for an artists’ dinner. It was the most laborious thing ever because it took nine weeks to make a meal.’ Two things emerged from this experience: a desire to continue experimenting with ceramics and a fascination with Cambridgeshire. Wysing is situated a few miles from the village of Grantchester, a place famous for skinny-dipping and Rupert Brooke’s poem ‘The Old Vicarage’. Brooke was part of the Bloomsbury set, and it was this connection, together with an interest in early-Modern utopian ideas about cottage industry, that inspired Round and Root to set up the pottery.

‘We began to wonder if it would be possible to create a studio where we could make reasonably cheap everyday ware, a Bernard Leach kind of dream,’ says Round. ‘But, unlike Leach, we realised pretty quickly that that is all it is, a dream,’ says Root. ‘The trouble is,’ says Round, ‘it takes seven years to learn anything, and historically most of the decorative-arts companies run by artists last six, so we knew we didn’t have enough time to learn how to make ceramics properly.’

It was at this point that the artists began looking at the Omega Workshops, a pioneering collective set up by the Bloomsbury painter and critic Roger Fry in

1913. Fry’s aim was to create affordable furniture, ceramics and textiles by up-and-coming artists like Vanessa Bell and Duncan Grant. The problem was that these artists were not trained craftspeople and as a result the objects they made were utterly amateurish.

One-time collaborator Wyndham Lewis described it best when he said: ‘The chairs we sold stuck to the seats of people’s trousers; when they took up an Omega candlestick they could not put it down again; they held it in an involuntary vice-like grip. It was glued to them and they to it.’

Fry was not deterred; in response to the criticism, he wrote about the rough-hewn quality of the artist’s hand rather than the excellence of the work. ‘Fry’s ambition gave us a bit of comfort,’ says Root, ‘and the confidence to try anything.’ Which the artists certainly have done. They have written a cookery book, made an ice-cream parlour inspired by the old Marine Ices in Camden, set up the Grantchester Free Press and the Grantchester Catering Corps, which they describe as ‘a psychedelic version of the WI’.

Yet by far the strangest aspect of the Grantchester Pottery is that it is not a pottery at all. It is a conceptual artwork by two artists, who make, among other things, pots. ‘We chose the name because it sounded so archetypal,’ says Round, ‘like an English company that had existed for a very long time. But it did mean there was a rumour going round that I had gone mad and become a potter in the countryside and dropped out of the art world altogether.’

‘It also gave us the freedom to do whatever we want,’ says Root. And that does seem to be their worldview; their exhibition in the ICA’s Fox Reading Room in 2013 featured walls covered in prints of Eric Gill’s penis, a woodcut indicated where asbestos could be found and they got over the perennial problem of the exit signs by marking them out in acid peach paint. It is safe to say Root and Round have a love of 1980s Habitat and Postmodern architecture that is matched only by Darien Taylor in *Wall Street*. Their synthetic colour palette comes from Diane von Furstenberg, while their wallpaper designs are usually mistakes they’ve then magnified to vast proportions. ‘We often get the printers ringing us up to ask if we really want to create something quite so jarring.’

In many ways the Grantchester Pottery vision is similar to that of the Japanese Wabi-sabi, an aesthetic that embraces imperfections, roughness and irregularity. Their teapots are wonky and dribble, their ashtrays are clunky and their milk jugs look like K-9. And that is where the beauty lies: they take formalism and screw it up, revealing themselves to be inventive mavericks in the process ■

‘The Grantchester Pottery Paints the Stage’ runs at Jerwood Space, Union St, London SE1 (jerwoodvisualarts.org) until 22 Feb. Visit thegrantchesterpottery.com



The breezeblock wall is covered in a pattern that was originally designed by the Grantchester Pottery as endpapers for a publication called *Decorative Grammar*. The shapes are punctuation marks that have been cut out, scanned and overlaid to resemble a 'mashed-up visual score', before then being painted on to the studio wall. The bottle is a prototype

inspiration

Some of the design effects in this issue, recreated by Augusta Pownall



1 Baubles are for life, not just for Christmas, as the Bannermans know (page 116). They got their witch's balls – traditionally hung in the window to ward off evil spirits – 20 years ago, but these 25cm-diameter baubles, £14.34 each from DZD, make a suitable stand-in. Ring 020 7388 7488, or visit dzd.co.uk.



2 The foot in the hall at Trematon wins the size prize (page 201), but Astier de Villatte's 'Hercules Foot' (£320 approx) is a half-metre long and has the advantage of a pristine plaster finish. Step to it, and ring 00 33 1 42 60 74 13, or visit astierdevillatte.com.



3 Leeds Pottery's 'Hunslet' range is a ten-piece collection of simple everyday crockery, starting from £8 for a saucer. Follow the Bannermans' lead and pop a posy from the garden into the medium jug, £30.50 (page 114). Ring 01773 740740, or visit leeds-pottery.co.uk.



4 In a rush to upholster her sofa, Isabel Bannerman turned to the internet – housefabrics.com to be precise – and ordered P. Kaufman's nautical fabrics to be sent from St Louis (page 118). If you're not in a hurry, peruse Scalamanré's seaside prints such as (from top) 'Coquina' (£139 per m) and 'Neptune's Treasure' (£256 per m). Ring 020 7351 3232, or visit colonyfabrics.com.



5 It's little surprise to learn that the Bannermans are garden designers, given the interest in the outdoors that their bedroom wall betrays (page 202). Antique dealer Valerie Arieta can help you fern up the plans for your guest bedroom with her selection of 19th-century prints (£5 each). Ring 07860 453912.

6 Do the pelmets in the Bannermans' drawing room make you wild with envy (page 118)? Edward Harpley can provide the glamour you're after in the shape of its 'Empire' pelmet, handmade in any finish from gold leaf to polished wood. The example shown here costs £4,644. Ring 01449 737999, or visit edwardharpley.com.





7 With a riot of colour from her textiles (page 98), Georgia Bettoja keeps the floor and walls simple. The Baked Tile Company's 'Hexagon Studio' tiles – £1.45 per black example, £1.36 per grey or white – come in neutral tones. Ring 02920 358409, or visit bakedtiles.co.uk.



8 Lord Leighton's Iznik plates are the real deal (page 131), but this tin version from the British Museum shop is based on a 16th-century Ottoman original, costs just £6.99 and is virtually impossible to break. Smashing! The tulip-bud design has also caught the eye of Georgia Bettoja (page 97). Ring 020 7323 8898, or visit britishmuseumshoponline.org.



9 What did designer Eric Schmitt bring to the table when furnishing this London flat? Answer... tables! A pair of silver-plated consoles flank the hall (page 91), but the polished-bronze 'Frame' table here (£13,000 approx from Ibu Gallery) is an elegant alternative. Ring 00 33 1 42 60 06 41, or visit ibugallery.fr.



10 The sitting-room curtain fabric in Jonathan Reed's new project is a bespoke design, based on a scrap of Fortuny damask (page 86). Marialida fabrics, such as 'Louvres' in mocha and antique white, for £294 per m, share a similar aesthetic – perhaps because Fortuny alumnus Samir Riad is at the helm. Ring 020 7352 9977, or visit tissusdhelene.co.uk.



11 Texture does the talking when the palette is muted. Jonathan Reed has covered two chairs with white bouclé (page 86). For the maximum bobble factor try (from top) Bute Fabrics' 'Storr 1501', £195 per m (140cm width). Ring 01700 503734, or visit butefabrics.com. For a more restrained bobble, go for Knoll's 'North Island' in Shore, £225 per m. Ring 020 7352 8558, or visit studiotex.co.uk.



12 A sofa should be comfortable and easy on the eye. Jonathan Reed's choice of Rose Uniacke's 'Drawing Room' sofa, £8,400 approx plus fabric, works on both counts (page 87). Ring 020 7730 7050, or visit roseuniacke.com. >



inspiration



1



3



2



1 Though painting a house is time-consuming, David Parr's 39 years must be a record (page 146). A good wallpaper hanger should be able to cover your walls with 'Honeysuckle and Tulip' by Morris & Co (£62 per roll, available from March) in a day. Ring 0844 543 9500, or visit william-morris.co.uk.

2 Peacock feathers jostle for mantelpiece space with family photos and even a miniature Christmas tree in this Cambridge house (page 145). Furnish your own from The Feather Factory. A pack of five tail feathers is £6, and swords are £4.50. The eyes have it. Ring 07884 006693, or visit thefeatherfactory.co.uk.

3 It would be a shame to cover up Parr's magnificent work, so coats hang on a plain wall, above the dado in the hall (page 144). Garden Trading's simple oak coat hook costs £32. Ring 0845 608 4448, or visit gardentrading.co.uk.



4

4 Shutters are ever increasing in popularity. Did the Vlašim pavilion set the trend in the 18th century (page 110)? The New England Shutter Company can match any colour – here, Fired Earth's 'Pale Lapis' – on their 'New York' shutters, from £460 per sq m. Ring 020 8675 1099, or visit thenewenglandshuttercompany.com.

5 Unless you're lucky enough to live in the southern hemisphere, you'll likely be reading this at the grimmiest point of the year. Rise above it with Turnell & Gigon's joyous aubergine-and-mint 'Hollyhock' handblock print (£216.20 per m), which will remind you of the pavilion (page 111) and spring. Ring 020 7259 7280, or visit turnellandgigongroup.com.



5



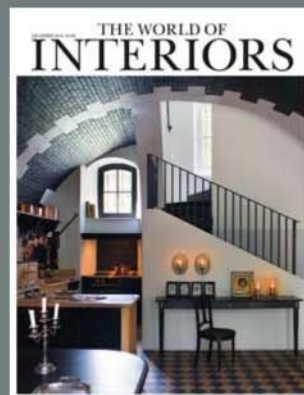
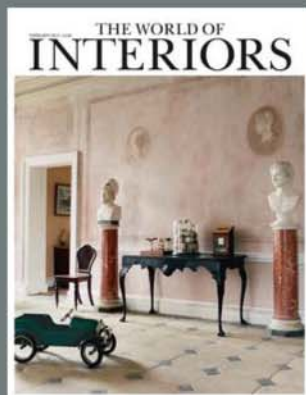
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6 Still not got round to thanking for your Christmas presents? Send a note written on a pavilion (page 106) card and your tardiness will be forgiven. One featuring the pagoda at Rheinsberg (£2.80 approx), or these cutout-teahouse examples (£19 for a box of eight), are our firm favourites. Ring 00 33 1 40 13 91 16, or visit architecturalwatercolours.com ■

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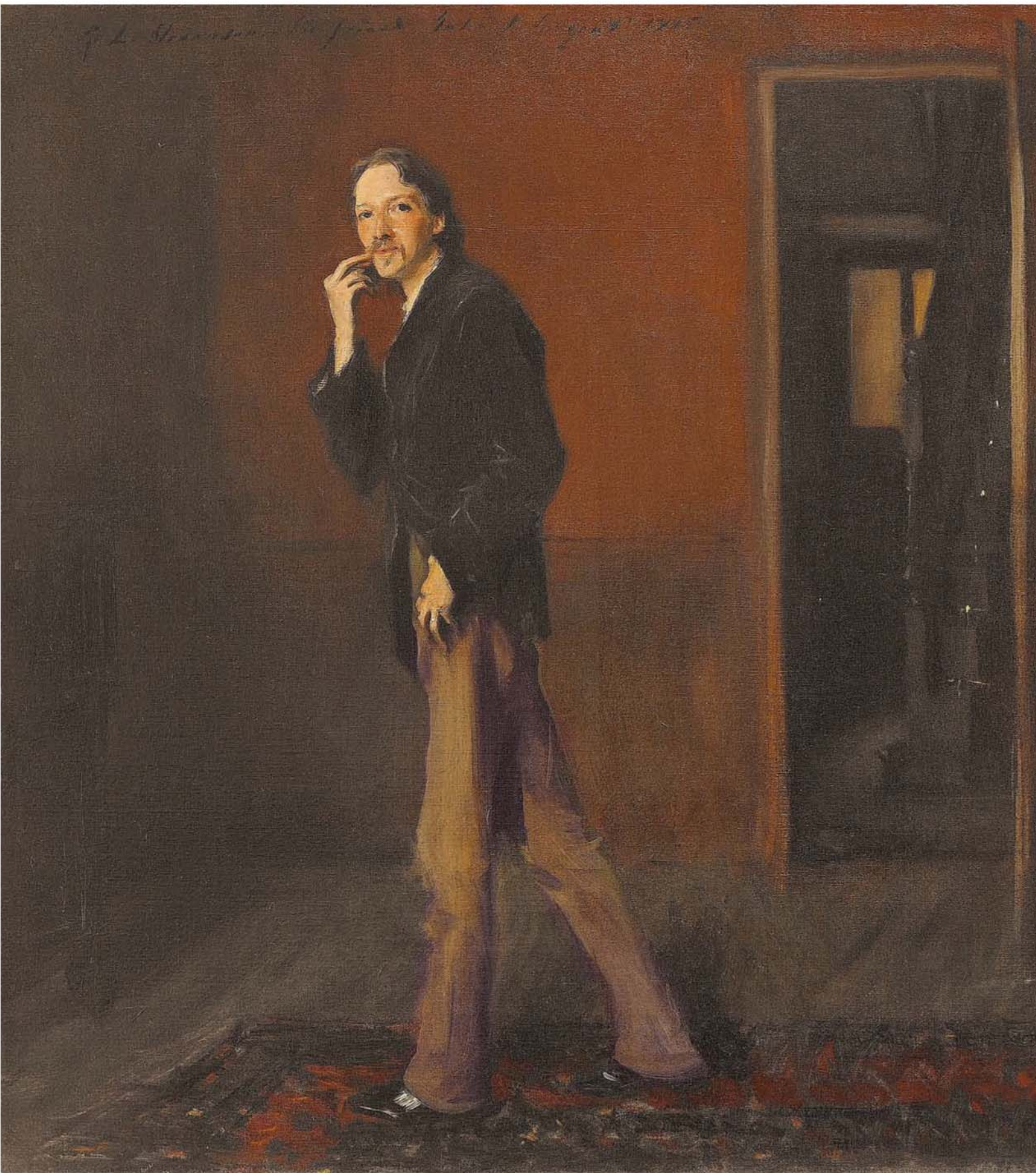
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Above: Robert Louis Stevenson and his Wife, 1885, oil on canvas. Opposite, right: Sargent painting at Fladbury, Worcestershire, 1889

A gift for friendship, the architect as painter, all-American bad boy, plus Sophie Barling's listings

EXHIBITION diary

Sargent: Portraits of Artists and Friends

NATIONAL PORTRAIT GALLERY St Martin's Place, London WC2

It was Rodin who named Sargent the Van Dyck of his times. But this exhibition presents not the familiar Sargent of the swagger portrait, but a more complex artist altogether. In selecting the less formal sketches he made of friends, the curators tap into an unexpectedly unorthodox dimension of Sargent's work. Rather than a technically brilliant but conservative painter, here we meet an artist who – off duty, as it were – feels free to experiment with odd angles and light effects. The results are lively studies of character.

An immensely cultured man – 'civilised to his fingertips', according to his friend and compatriot Henry James – Sargent had a passion for literature and music that opened up friendships that he recorded in portraits, many of which he gave to the sitters. As a result, the show offers a fascinating depiction of an age – several distinct ages, in fact. Sargent was nothing if not cosmopolitan, and the exhibition unfolds a story beginning in 1870s Paris, moving to the Cotswold village of Broadway and thence to London, New York, Florence, Venice and the Alps. The decadent air of 1890s London is encapsulated in the supremely assured portrait of the young aesthete W. Graham Robertson, whose sickly pallor is emphasised by his elegant overcoat, black against a black door. Sargent refused to let him take it off in the heat, explaining: 'The coat is the picture.' The camaraderie of sketching parties in Italy and Austria is brilliantly evoked in *plein air* sketches, whether the artists are earnestly at work (Sargent's sister glares at the canvas on her easel, paintbrush clamped between her teeth) or abandoned in sleep under parasols.

On the whole the exhibition does not present a galaxy of famous writers, artists and musicians; despite notable exceptions such as James, many will be unfamiliar to all but specialists. Not that it is a bad thing to be introduced to characters such as the pioneering interior decorator Eugenia Huici Arguedas de Errázuriz, a woman possessed of such style that when she became a lay Franciscan nun she commissioned Coco Chanel to design her habit. Another welcome inclusion is the writer Vernon Lee (Violet Paget). Sargent's bravura oil sketch was, according to Lee herself, very like – 'rather fierce and cantankerous'.

Some portraits are downright eccentric, in particular that of Robert Louis Stevenson, described by Henry James as 'shuffling about in his room & pulling his moustache'. A family birthday party in another composition has an enigmatic, even sinister atmosphere. It is in conversation pieces such as this that the influence of Degas and Manet is most manifest.

But the overall impression is of vivacious warmth – and if these are unconventional portraits, it is because they represent unconventional people. Sargent's painting of his friend, the Parisian polymath Louis de Fourcaud, was described by a contemporary as 'all sparkling with intelligence and life': words which could equally describe many of the faces in this show.

SARGENT: PORTRAITS OF ARTISTS AND FRIENDS runs 12 Feb-25 May, Mon-Wed, Sat, Sun 10-6, Thurs, Fri 10-9 ■ **SUSAN OWENS**, formerly curator of paintings at the V&A, is a writer and art historian



LEFT: CRYSTAL BRIDGES MUSEUM OF AMERICAN ART, BENTONVILLE, ARKANSAS. PHOTOGRAPH BY DWIGHT PRIMIANO. RIGHT: PRIVATE COLLECTION



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Peter Yates **HATTON GALLERY** Kings Rd, Newcastle upon Tyne

'This boy can see things,' Le Corbusier remarked of his young employee Peter Yates. 'It seemed to me more relevant that Peter could do things,' said Berthold Lubetkin, another of his employers, in a eulogy to his friend, the 'poet architect'. In fact, as these two great Modernist architects appreciated, Peter Yates could very ably do both. His architectural designs and his painting fed one another, and he had what John Piper called 'the seeing eye', that third ingredient so vital to both. Yates learned his trade with Le Corbusier, with Clive Entwistle at Ove Arup and with Lubetkin. When he co-founded the architectural practice Ryder & Yates in Tyne and Wear, its functional, sculptural designs were soon recognised as the heirs to Lubetkin's own.

Yates painted all his life. Born in east London in 1920, he won a painting competition in *Chick's Own*, a comic, at the age of five. He studied architecture at Regent Street Polytechnic, but his career was interrupted by the war. As a volunteer fireman he painted St Paul's rising from a flattened cityscape, the nave of St Mary-le-Bow gaping in the foreground. When Yates died in 1982, the Hatton Gallery held a commemorative exhibition. The chance rediscovery of *Cyclops Rock*, the idiosyncratic poster for that show, prompted this one – to which more than 40 of his paintings of landscapes in Britain, France, Italy, Spain and Greece, cartoons for murals and architectural designs have been loaned by his family.

For Bevin Court, an Islington council block built by Lubetkin and Tecton in 1954, Yates designed a poetic mural cityscape featuring winged bulls. His dynamic 1976 Pop art mural for a Tyneside cinema was recently uncovered and restored after Diana Rowntree, the architectural writer and widow of the painter Kenneth Rowntree, alerted the cinema's director, adding, 'You might not like it – we were Modernists.'

Yates learned his Modernism in the cradle of the avant-garde. At 21 he joined the RAF, and by 1945 he was in Paris with the Allied Expeditionary Forces; there he met Braque, Gertrude Stein and Le Corbusier. Yates's Bevin Court mural is Picasso-esque, and this magpie tendency reappears in his Braque-like picture of Mevagissey Harbour as well as paintings of Polperro and Zennor, made in 1956. They are exactly tuned to the Modernism of St Ives, with flat planes of sea and land and vernacular buildings evoking Alfred Wallis and Ben Nicholson.

As he grew older, this pioneer of postwar British architecture saw things through a more romantic lens. *White Horse, Uffington*, painted in 1978, is a homage to Eric Ravilious's view made 40 years before. Other pictures testify to his friendship with Rowntree, reproducing merry tropes from that painter's distinctive landscapes with economy, charm and what Rowntree called a 'whiff of magic' that was entirely Yates's own. **PETER YATES: PAINTINGS 1939-1982** runs until 9 May, Mon-Sat 10-5 ■ **RUTH GUILDING** is an art historian, curator and blogger (bibleofbritishtaste.com)



From top: *Spanish Gourds*, 1949, gouache, collage and pen and ink on artist's paper; *Mourn, County Down*, 1939, oil on board; *West Hartlepool from Grand Hotel Durham*, 1958, gouache on paper; *Kites over Acropolis*, 1979, acrylic on hardboard

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Jason Rhoades: Four Roads BALTIC CENTRE FOR CONTEMPORARY ART Gateshead

Bronze, hardwood and marble were once the only materials sculptors would contemplate. Today, the ultimate is your own trademark goo. Joseph Beuys launched the idea in the 1950s when he made a metaphor of animal fat, and in the 1990s Matthew Barney made Vaseline his own. But the most inimitable goo thus far is surely that invented by the Los Angeles sculptor Jason Rhoades: PeaRoeFoam, a gunky paste of garden peas, salmon eggs and polystyrene beads. The point was not quite to fabricate with the stuff, rather to confront a world in which the newest gadgets might almost grow themselves, where bioscience will fuse the organic and inorganic, the machine-made and jerry-built.

Rhoades had more to offer the world than goo, however. The Baltic Centre for Contemporary Art in Gateshead is launching a survey of his career this month titled *Four Roads*, which suggests several routes into his work. Alongside PeaRoeFoam, there is also the approach they call 'Jason the Mason'; other themes concern America, taboo and systems (networks and symbols were such an obsession of his that an encyclopedia has been produced to inventory them). This is the first major British show devoted to Rhoades, and an especially worthwhile one because he is now seen as a figure central to the 1990s, very representative of the Los Angeles scene and a counterpoint to the Young British Art that dominated London in the period. Sadly, however, it's a posthumous survey for the artist, who died in 2006, aged only 41.

As wayward and satirical as Rhoades could be, there's good reason to think of him as authentically American, a farmer's boy

from northern California who grew up among animals and machines to become a scattershot inventor in the manner of Benjamin Franklin. The show features one of his earliest pieces, *Garage Renovation New York* (CHERRY Makita), from 1993, which looks like the redoubt of the psychotic hobbyist neighbour you'd rather not have (Makita is a brand of power tools: no chisels for this most anti-academic of sculptors). The piece is more horrifically amusing than visually sparkling, though Rhoades soon mastered the latter, producing ever more sprawling installations studded with candy colours and festooned with neon.

My Madinah: In pursuit of my ermitage... (2004) is a good example of those, and also of his talent for another of the Baltic show's categories, 'taboo' (better put as 'pissing people off'). It combines a series of floor coverings that might serve as prayer mats over which hangs a constellation of neon spelling out slang terms for women's genitalia (Rhoades apparently tracked down 1,724 such terms in English). For some reason this, and related works such as *The Black Pussy*, were deemed acceptable by many critics: post-post-feminist, post-Islam, or something. Rhoades didn't understand moderation: he was a man with a boy's excitements, and his early death might be put down to living like a boy racer. But amid the boy's bad behaviour was the child's sparkling brilliance, and an insight into the times that usually comes with the wisdom of age. **JASON RHOADES: FOUR ROADS** runs 20 Feb-31 May, Mon, Wed-Sun 10-6, Tues 10.30-6 ■ **MORGAN FALCONER** is a critic and art historian based in New York

1 Guise and dolls – Moray Thomas, *Whiteladies House*, England, 1935, at the Museum of Childhood.
2 Better shape up – costume design for *We* by Alexander Rodchenko, 1919-20, at the V&A.
3 Nymph mania – Peter Paul Rubens, *Pan and Syrinx*, 1617, at the Royal Academy.



4 Whirly gig – Joshua Reynolds, *Dancing Female Figure*, mid- to late 18th century, at the Courtauld. 5 Rouge awakening – Agostino Bonalumi, *Rosso*, 1967-2005, at Mazzoleni. 6 In the round – Richard Long, *Guitars, Cadillacs*, 2014, at Alan Cristea Gallery. 7 Life's a breeze – bone fan with silk leaf embroidered with sequins, c1810, at the Fan Museum

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BRITAIN LONDON

ALAN CRISTEA GALLERY CORK ST, W1 20 Feb-2 April. Mon-Fri 10-5.30, Sat 11-2. Digital transmission: finger marks well in evidence, Richard Long's monumental new carborundum prints reproduce the effect of his mud works.

BRUNEI GALLERY, SOAS THORNHAUGH ST, WC1 Until 21 March. Tues, Wed, Fri, Sat 10.30-5. Urban plans, topographic maps and sea charts make up a cartographic journey through Persia/Iran from 1477 to 1925.

CAMDEN ARTS CENTRE ARKWRIGHT RD, NW3 Until 29 March. Tues, Thurs-Sat 10-6, Wed 10-9. Artist Ruth Ewan revives the French Republican Calendar, which replaced the Gregorian from 1793 to 1805, by installing all 365 agricultural items used to denote the days of the year: a lettuce, a cart, wax, honey, a fir tree, a pheasant... **COURTAULD GALLERY** STRAND, WC2 Until 29 March. Mon-Sun 10-6. The first display in the new Gilbert and Ildiko Butler Drawings Gallery brings to light rarely seen works from the institute's superb collection, dating from the Renaissance to the 1960s.

DOMINIQUE LEVY OLD BOND ST, W1 10 Feb-18 April. Tues-Sat 10-6. Maison blanc: white abstract reliefs by artists including Jean Arp, Ben Nicholson and Fausto Melotti.

FAN MUSEUM CROOMS HILL, SE10 Until 10 May. Tues-Sat 11-5, Sun 12-5. All aflutter: Georgian ladies feeling flushed at the thought of heroes Nelson and Wellington might cool themselves with painted and sequined fans bearing the image of, well, Nelson or Wellington...

FASHION AND TEXTILE MUSEUM BERMONDSEY ST, SE1 6 Feb-3 May. Tues, Wed, Fri, Sat 11-6, Thurs 11-8, Sun 11-5. Porter house blues: and reds, greens, pinks... 1970s bohemian chic is revisited in the first exhibition dedicated to interior and fashion designer Thea Porter. Kaftans, abayas and gypsy dresses aplenty.

FOUNDLING MUSEUM BRUNSWICK SQUARE, WC1 Until 10 May. Tues-Sat 10-5, Sun 11-5. From 1916 Jacob Epstein lived in a house overlooking the Foundling Hospital, so this is a kind of homecoming for his bronzes and drawings of infants, including members of his own family. **GALLERY 8** DUKE ST, SW1 10-27 March. Mon-Sat 10-6, Sun 12-4. Meditative still lifes and landscapes by Emily Patrick.

GARDEN MUSEUM LAMBETH PALACE RD, SE1 Until 1 March. Mon-Fri, Sun 10.30-5, Sat 10.30-4. Gone to seed: Rachel Warne's black-and-white photographs of once-grand gardens overrun by nature are beautifully ghostly and gothic.

HORNIMAN MUSEUM LONDON RD, SE23 Until 6 Sept. Mon-Sun 10.30-5.30. Traditional Romanian dress was used as a political tool by Ceausescu. This show explores the country's clothing, textiles and craft in that context.

HOUSE OF ILLUSTRATION GRANARY SQUARE, N1 Until 22 March. Tues-Sun 10-6. Co-curated by Paula Rego, this show unites her work with that of the 19th-century French caricaturist Honoré Daumier.

ICA THE MALL, SW1 Until 15 March. Tues, Wed, Fri-Sun 11-6, Thurs 11-9. A contemporary of Roger McGough, poet and painter Adrian Henri made his own impact on Liverpool in the 1960s and 1970s with his 'happenings'. Prints, collages, scripts and posters related to these events are aired with audio and video material.

MAZZOLENI ALBERMARLE ST, W1 6 Feb-4 April. Mon-Fri 10-6, Sat 11-2.30. Object lesson: whether bronze, enamel, fibreglass or acrylic on shaped canvas, Agostino Bonalumi's sculptures are a masterclass in material manipulation.

MUSEUM OF CHILDHOOD CAMBRIDGE HEATH RD, E2 Until 6 Sept. Mon-Sun 10-5.45. Twelve doll's houses from the past 300 years, from country mansion to high-rise apartment, reflect changes in architecture and society.

PACE GALLERY BURLINGTON GARDENS, W1 6 Feb-28 March. Tues-Sat 10-6. A portrait of art dealer Robert Fraser (aka 'Groovy Bob') through work he owned, admired or showed at his influential Mayfair galleries in the 1960s and 1980s. Expect Dubuffet, Basquiat, Richard Hamilton and many more.

ROYAL ACADEMY OF ARTS PICCADILLY, W1 Until 10 April. Mon-Thurs, Sun 10-6, Fri, Sat 10-10. The first major UK exhibition to examine Rubens's influence on art history takes in work by Van Dyck, Watteau, Delacroix, Manet, Cézanne, Renoir, Klimt and Picasso, among others.

SCIENCE MUSEUM EXHIBITION RD, SW7 Until 1 March. Mon-Sun 10-6. Treasures from the Royal Photographic Society include Niépce heliographs, William Fox Talbot's camera lucida sketchbook, and a host of practitioners from Lewis Carroll to Ansel Adams and Madame Yevonde to Edward Weston.

SIMS REED GALLERY BURY ST, SW1 25 Feb-20 March. Mon-Fri 10-6. Life of Riley: an eye-dazzling survey of Bridget's prints, from 1962 to 2015.

SOUTH LONDON GALLERY PECKHAM RD, SE5 Until 5 April. Tues, Thurs-Sun 11-6, Wed 11-9. The sixth in a series of installations by French artist Isabelle Cornaro, each based on a Poussin landscape painting recreated in three dimensions using sets of pedestals, walls and objects.

TATE MODERN BANKSIDE, SE1 5 Feb-10 May. Mon-Thurs, Sun 10-6, Fri, Sat 10-10. Personal relationships as well as celebrities such as Amy Winehouse are scrutinised in South African artist Marlene Dumas's psychologically charged drawings and paintings.

V&A CROMWELL RD, SW7 Until 15 March. Mon-Thurs, Sat, Sun 10-5.45, Fri 10-10. Avant-garde theatre design in Russia from 1913 to 1933.





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OUTSIDE LONDON

BARNARD CASTLE BOWES MUSEUM 14 Feb-12 April. Mon-Sun 10-5. On Paul Scott's seemingly traditional ceramics, warning signs for radioactivity are tucked into the border of the Willow Pattern and a classic Spode plate is overprinted with a ghost factory, in a lament for the demise of the British ceramics industry.

BIRMINGHAM BARBER INSTITUTE 6 Feb-26 April. Mon-Fri 10-5, Sat, Sun 11-5. The fashions of Revolutionary France can be gleaned in 18th- and early 19th-century British miniatures by the likes of Richard Cosway, George Engleheart and John Smart – complemented by prints and drawings from the Barber's collection.

IKON GALLERY 4 Feb-19 April. Norwegian artist AK Dolven's work – painting, installation, film and sound – shares gallery space with that of her 19th-century compatriot Peder Balke.

CARDIFF NATIONAL MUSEUM Until 19 April. Tues-Sun 10-5. Wales's photographic pioneers. Until 7 June, the captivating results of French painter Maurice Marinot's foray into experimental glass forms between 1911 and 1937.

EAST WINTERSLOW NEW ART CENTRE 14 Feb-22 March. Mon-Sun 11-4. German ceramicist Johannes Nagel's rough-hewn vessels play with notions of form and function. Plus, the influence of Morocco on American artist John Hubbard's 1970s paintings. Plus, John Pfahl digitally alters his landscape photographs to enhance the natural lie of the terrain. Lava formations in Hawaii look liquid once more, and sandstone swirls in Utah's Zion canyon become yet more dizzy-making.

EDINBURGH INVERLEITH HOUSE 14 Feb-12 April. Tues-Sun 12.30-5.30. A survey of work by the largely self-taught Belgian abstract painter Raoul de Keyser, from 1967 to his death in 2012.

HENLEY ON THAMES BOHUN GALLERY 7 Feb-7 March. Tues-Sat 10-1.15, 2.15-5, Sat 10-5. Examining the impact of the Scottish and Cornish coasts on the work of British Modernist Wilhelmina Barns-Graham, who split her time between her St Ives studio and a family home in Fife.

MIDDLESBROUGH INSTITUTE OF MODERN ART Until 26 March. Tues, Wed, Fri, Sat 10-4.30, Thurs 10-7, Sun 12-4. The dreamlike, disturbing nature of David Lynch's films is here in his photography, drawings, paintings and prints since 1968.

PENZANCE PENLEE HOUSE GALLERY AND MUSEUM Until 21 March. Mon-Sat 10.30-4.30. Following in the footsteps of 19th- and early 20th-century tourists to west Penwith, this show presents new photographs alongside historic snaps, revealing the changes over the years.

PETWORTH PETWORTH HOUSE Until 11 March. Mon-Sun 10.30-2.30. In the wake of Mike Leigh's film, loaned works join the Turners already at home here.



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SALISBURY SALISBURY MUSEUM Until 4 May. Mon-Sat 10-5. The 15th-century silver-gilt Lacock Cup, on a tour from the British Museum, makes its first stop here.

SHEFFIELD GRAVES GALLERY Until 30 May. Tues, Thurs-Sat 11-4, Wed 1-6. A retrospective of the work of Stanley Royle, dedicated painter of 20th-century Sheffield and its surroundings.

MILLENNIUM GALLERY Until 14 June. Mon-Sat 10-5, Sun 11-4. Seventy ornithic watercolours and prints by Audubon, Edward Lear and others.

SOUTHEND ON SEA BEECROFT ART GALLERY Until 4 April. Tues-Sat 10-5. Murals, sketches, oils and watercolours by Southend artist Alan Sorrell, best known for his detailed reconstructions of Roman Britain.

WAKEFIELD HEPWORTH WAKEFIELD 6 Feb-5 July. Tues-Sun 10-5. Britain's first museum survey of work by Greek/American artist Lynda Benglis, feminist icon and peer of Andy Warhol, Sol LeWitt and Barnett Newman.

DENMARK HUMLEBAEK LOUISIANA MUSEUM OF MODERN ART Until 6 April. Tues-Fri 11-10, Sat, Sun 11-6. An early Expressionist, German painter Paula Modersohn-Becker produced arresting images of great intensity before she died in 1907 at the age of 31.

FRANCE PARIS FONDATION CUSTODIA Until 8 March. Tues-Sun 12-6. Paintings and drawings, from Hendrik Goltzius to Van Gogh, collected by the Dutch art dealer Piet de Boer in the first half of the 20th century.

SWITZERLAND BASEL FONDATION BEYELER 8 Feb-28 June. Mon, Tues, Thurs-Sun 10-6, Wed 10-8. Fifty masterpieces by Paul Gauguin. Until 22 March, Peter Doig's mesmerising oils and works on paper, plus a monumental new mural.

USA NEW YORK METROPOLITAN MUSEUM OF ART Until 15 March. Mon-Thurs, Sun 10-5.30, Fri, Sat 10-9. A whole show dedicated to the paintings, drawings and watercolours made by Cézanne of Hortense Fiquet, his wife and most frequent model. Until 13 April, outstanding examples of Roman mould-blown glass – mainly jugs and cups – made in the first century by a craftsman called Ennion.

WASHINGTON, DC NATIONAL GALLERY OF ART Until 3 May. Mon-Sat 10-5, Sun 11-6. Around 40 of Renaissance artist Piero di Cosimo's most compelling paintings go on view, many on loan from churches in Italy, and including beguiling mythologies as well as religious works.

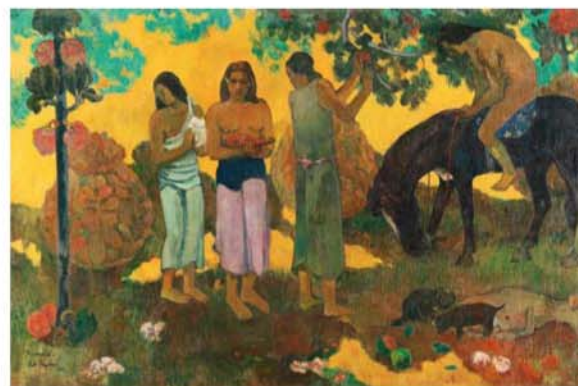
PHILLIPS COLLECTION 7 Feb-10 May. Tues, Wed, Fri, Sat 10-5, Thurs 10-8.30, Sun 12-7. Man Ray's 'Shakespearean Equations', a series of Surrealist paintings made in Hollywood in the late 1940s, were inspired by photographs of mathematical models he took in Paris a decade earlier. All three elements are on display here ■

EXHIBITION diary

1 On the waterfront – Geraldine Underrell, *Sea Dreams (Mousehole Harbour)*, c1940s, in Penzance. 2 Kiss-curl girl – John Smart, *Miss Margaret Cecil Perceval*, 1808, in Birmingham. 3 Rich pickings – Paul Gauguin, *Rupe Rupe*, 1899, in Basel. 4 Formula for success – Man Ray, *Mathematical Object: Kuen Surface*, 1900, in Washington, DC.



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5 Stoop to conquer – John James Audubon, *Hooping Crane*, 1837, in Sheffield. 6 Grid reference – Raoul de Keyser, *Overflow*, 2012, in Edinburgh. 7 Wave review – Paul Scott, *Cumbrian Blue(s)*, *Fukushima*, 2012, in Barnard Castle



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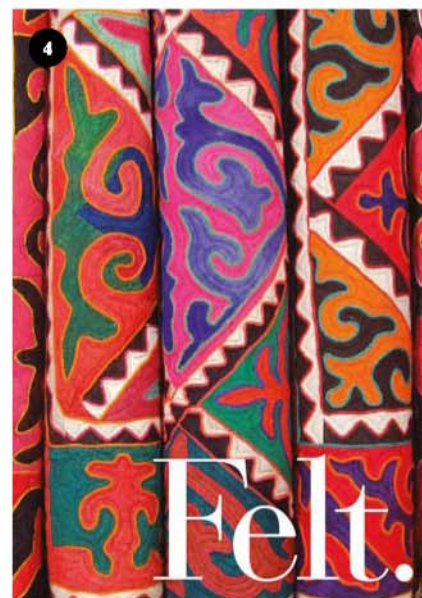
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- LONDON -



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1. IAN SANDERSON creates unique fabric collections from their design studio in West Berkshire. The Oleander collection was inspired by an original 19th Century print and reproduced in 7 colour stories with a harmonious and eclectic mix of woven designs and textures. Of particular note is the Nerium Shadow Tissue, a warp printed fabric. This forgotten printing technique popular in the early 1900's and these specialist skills have been recently rediscovered. You can contact Ian Sanderson at www.iansanderson.co.uk or call 01635 33188 to find out more.

2. Graffiti Stripe Velvet by TIMOROUS BEASTIES. A romp of daub and spray on brick back-streets, bridges, gable ends, partitions, concrete civic enclaves and public transport: sanctioned or not, most regard graffiti as filthy city stains, evidence of disorder. Timorous Beasties reverse this perceived spectrum of decay and disobedience with their new Graffiti Stripe: paint-smudges and ostensible aerosol chaos in vivid pattern repeat for soft, luxurious velvet. To find out more, visit www.timorousbeasties.com email london@timorousbeasties.com or call 020 7833 5010.

3. BY HAND LONDON has just launched their custom print fabric service. This means you can upload your fabric design, with no limit on the amount of colours, to create your own completely unique fabric for homewares. With small minimums, your order will be digitally printed for you within five working days at their London HQ. Use code 15INTERIORS for a 15% discount on your first order until March 31st. Visit www.byhandlondon.com/pages/fabric or call 020 8838 3583 for details.

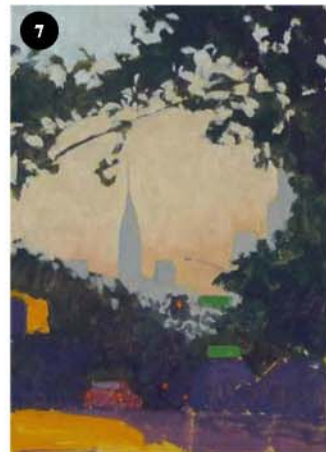
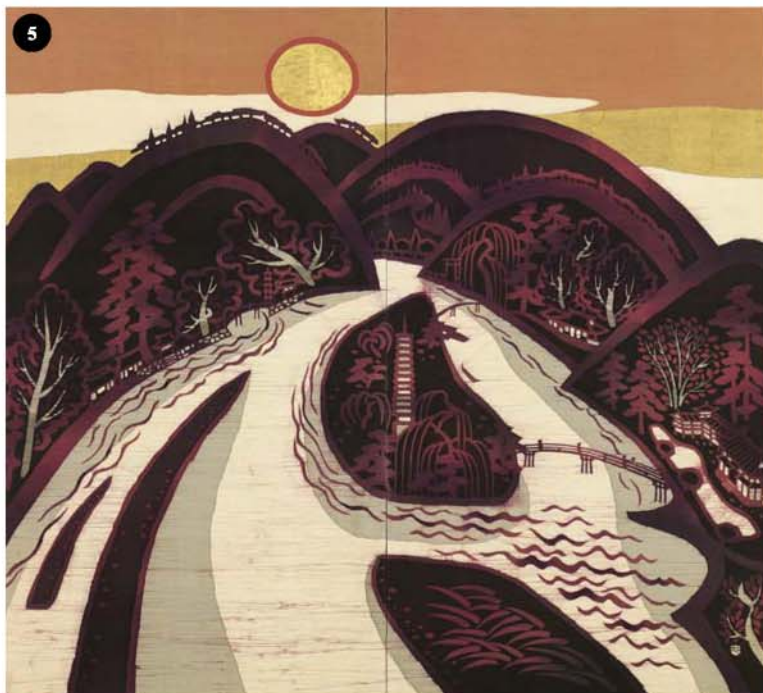
4. FELT's unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk

5. JANE CLAYTON & COMPANY presents 35,000 fabrics and wallpapers from the leading designer brands. The company's made to measure furnishings service, a favourite with interior designers, is available online. Order bespoke curtains, blinds, cushions and headboards in designer fabrics to suit your interior. Fabrics and wallpapers are also available to buy online by the metre/roll. View the range at www.janeclayton.com and order samples to get started or call 01761 404505.

6. Woven since 1837 in Somerset, JOHN BOYD TEXTILES' horsehair fabrics are used for upholstery, wallcoverings, screens, lampshades and speakers. This exclusive English fabric is highly regarded for its quality, lustre, durability, natural fire resistance and acoustic properties. New contemporary weaves and colours are available. Visit www.johnboydtextiles.co.uk or call 01963 350451 for details.

7. British textile designer SUZIE QU specialises in creating unique bold prints that work beautifully across a range of interiors. From fabrics, cushions, home accessories and even handbags. All individually handmade from the finest materials, view her designs at www.suziequ.co.uk. Private commissions also taken, enquire online for more details.

8. BEATRICE VON TRESCKOW DESIGNS offers unique, vibrant, exciting designs embellished with elaborate beading and embroidery. Whether for a wedding, a ball or barbeque you will be guaranteed to find something special, or they can create a bespoke garment for you. To find out more, call 01242 226827, visit the shops in Cheltenham or London, or view www.beatricevontresckow.com



1. WHITE SPACE ART is delighted to host a solo exhibition of new Sarah Bowman paintings (21 Feb-8 March). Her charming, fresh oils depict personal interpretations of the coast and southwest landscape in the Modern British tradition. Work can also be seen at Stand G12, Affordable Art Fair, Battersea 12-15 March. For a catalogue or tickets, visit the gallery

at 72 Fore St, Totnes, TQ9 5RU view www.whitespaceart.com or call 01803 864088.

3. JANE HAMILTON, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.

3. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

4. JULIE MOSS is a contemporary artist based in Cornwall whose work revolves around issues concerning beauty, loss, damage and renewal as well as the sense of dislocation between contemporary society and the natural world. Influenced by art outside of western culture such as Japanese Sumi painting, Julie utilises colour, light and emotion as key elements of her work. For more information, call 01637 850677, visit www.juliemossfineart.co.uk or email her at Julie@juliemossfineart.co.uk See her work at Hadfield Fine Art Cheltenham, Winter exhibition 14th February 2015-1st March 2015.

5. GREGG BAKER ASIAN ART offers a fabulous collection of Japanese screens dating from 1500s-1900s. These exquisite and collectable pieces would make a valuable addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanesescreens.com for more information. Gregg Baker is exhibiting at The European Fine Art Fair 2015, TEFAF, Maastricht, Netherlands from 13th to 22nd March, stand no. 261. Details can be found at www.tefaf.com The exhibition will include this two-fold batik silk screen with the landscape of a sunrise at Uji Kyoto. Japan 20th century.

6. ALISON J GILBERT is a mixed media artist working with acrylics and collage on both paper and canvas. She primarily focuses on colour, pattern and texture resulting in a unique highly decorative style. Her paintings are full of depth and rich visual interest and her larger canvasses make a striking statement in both domestic and corporate settings. Painting shown 'Migration' 90cm x 90cm canvas. Commissions undertaken. Visit www.alisonjgilbert.co.uk or call 07952626689 for further information.

7. BADCOCKS GALLERY specialises in modern and contemporary art predominantly showing work by artists associated with Cornwall and the South West. Although based in the heart of Newlyn, Cornwall, the gallery exhibits outstanding artwork UK wide. See displayed Tom Rickman's beautiful oil and canvas cityscape 'Empire State from Lower East Side NYC' (20x15cm, £300). See more at www.badcocksgallery.com/about/#sthash.y5dSN1VZ.dpuf or email info@badcocksgallery.com or call 07940 773674 / 07729 907386.

8. WENDY HOPE is an Australian artist. Her work represents a spontaneous, colourful and textured layered surface consisting of acrylic paint, mixed media and line. Her paintings focus on incongruous landscape elements aimed at creating new associations with the landscape. Her approach is intuitive and she is creating a feeling of depth and space through colour, texture and line. She is pushing the boundaries of her chosen medium, while retaining an illusion to the landscape. To discover more, visit www.wendyhope.com.au or email wendy@wendyhope.com.au

9. THE CYNTHIA CORBETT GALLERY represents some of the most exciting and original emerging and established contemporary artists and Director, Cynthia Corbett is respected as a career builder and talent spotter! Visit AAF 12-15 March to view shortlisted artists from The Young Masters Art Prize, a not for profit initiative launched by the Gallery in 2009 and visit COLLECT at the Saatchi Gallery, London 8-11 May to view young talent and established artists including Chris Antemann (above). Visit www.thecynthiacorbettgallery.com or call 020 8947 6782.

10. ANTIQUES-ATLAS.COM lets you source online from over 34,000+ unique items of stock from antique dealers all over the UK. Antique, retro and vintage items of furniture, lighting, art, silver etc for your home or that special unique gift. It also features the UK's most comprehensive online antique fairs diary and directory. For antiques in the UK, make Antiques Atlas your first port of call. Take the online video tour. Visit www.antiques-atlas.com Email enquiries@antiques-atlas.com or call 0161 6135714.



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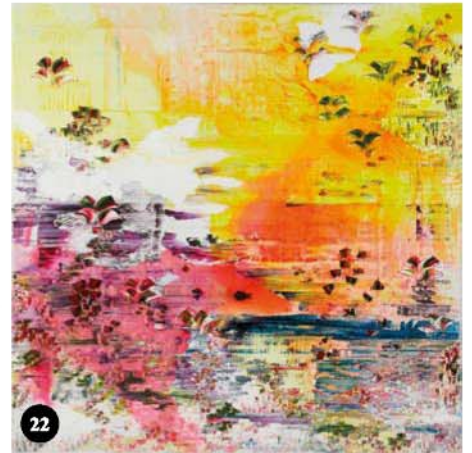
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11. STOCKS AND CHAIRS ANTIQUES COLLECTION is a long-established family-owned business, specialising in the finest English antique furniture. Stocks and Chairs also produces its own range of bespoke hand-dyed classic leather chair and settees. Visit the website to see their beautiful creations at www.stocksandchairsantiques.com or call 01202 701 107 for more details. Stocks and Chairs deliver worldwide.

12. THE DRUGSTORE GALLERY artists produce beautiful bespoke art pieces which are exhibited at art fairs worldwide, including the London's Battersea AAF. Autumn Hues by award winning photographer Barry Cawston from his Echoes from the Arboretum series is available as part of a limited edition. To see more of his work visit www.BarryCawston.com or www.TheDrugstoreGallery.com Contact the Gallery for more information on 01934 732588.

13. FOUR-WALLS CONTEMPORARY has an all new collection of original contemporary art for 2015. Specialising in art for interiors, they will be showing works by Lauri Hopkins, Joanna Charlotte and several other exciting artists at the Affordable Art Fair in Battersea Park, 12-15 March. Visit www.four-walls.co.uk from March 1st to preview the full collection. For free tickets, email info@four-walls.co.uk and quote WOI (limited numbers of tickets so hurry). Bring this page from The World of Interiors to their stand K9, for a special offer!

14. IT'S ALL GREEK. Fine reproductions of classical art. Opposite the British Museum. 65 Great Russell Street, London WC1B 3BL. Call 020 7242 6224 or visit www.itsallgreek.co.uk

15. VICKI ATKINSON. Showcased here is a beautiful example of Victoria's whimsical, quirky figures. Created in clay, they are often adorned with small elements of jewellery. As you will discover, her sculptures have both humour and a serenity to them. Visit www.victoriaatkinson.co.uk or www.artichokegallery.co.uk or call 07899 731460 to find out more.

16. THE CHELSEA ANTIQUES FAIR returns to the Chelsea Old Town Hall from Wednesday, 18th to Sunday, 22nd March 2015. This boutique-style fair is the perfect destination for a great variety of fine art, antiques and design. Specialists in paintings, furniture and glass will rub shoulders with jewellers and ceramics dealers, each expert in their own field. Arts Nouveau and Deco will add great flair to the event. Complimentary e-tickets via chelseaantiquesfair.co.uk

17. SALISBURY ANTIQUES presents this beautiful Anglo Indian Padouk and Bone inlaid lamp table with drawer and fitted interior (with key), originally from Mysore, India, circa 1840, it is a fantastic new addition to the collection. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

18. HAMILTON WESTON are wallpaper specialists: recreating traditional designs, as the documents or re-coloured for contemporary living; designing and printing unusual wallpapers from interesting artefacts; and showcasing the wonderful Marthe Armitage hand lino-block prints. Pictured is Bird & Blossom, circa 1910. To find out more, visit www.hamiltonweston.com or call 020 8940 4850.

19. HENRIETTA DUBREY's painting "Sense" is central to her upcoming solo exhibition "Rough Deluxe: Sweet Candy and Wild Women" at Edgar Modern in Bath, 28th March to 11th April 2015. The show will be previewed at the Affordable Art Fair Battersea 12-15th March. This collection showcases Dubrey's abstract and figurative canvases highlighting today's image rich culture. A graduate of the Royal Academy Schools in London her work is collected internationally. Visit www.edgarmodern.com or www.henriettadubrey.eu

20. Contemporary London artist **JULIA EVERETT** paints wonderfully vibrant abstract seascapes and sunsets inspired by music and nature. Julia's beautiful oil on canvas paintings, capturing water, landscape, light and pure colour are available to purchase from her online gallery www.juliaeverett.com with excellent customer service and fast free UK delivery. Commissions also undertaken and studio visits by appointment. Email juliaeverettart@gmail.com Next exhibiting at the Affordable Art Fair, Battersea in March with Art*.

21. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wswitch.co.uk

22. JESSICA ZOEB creates original oil paintings. Bespoke prints also available. For more information, call 07966 572204 or visit www.jessicazoeb.com



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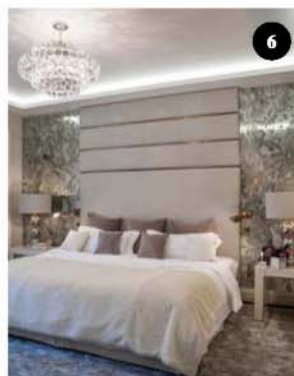


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1. **LIGNE ROSET** distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family business matches its belief in design with technical innovation to present the consumer with highly innovative and contemporary furniture and home accessories. Call 020 7323 1248 or visit www.ligne-roset-westend.co.uk to find out more.

2. **ANNE WIGGINS LONDON** entered the ethical fashion world with a perennial collection of sophisticated luxury silk lounge and sleepwear. The brand continues to translate the classics with the same ethics, intelligence and style, finding inspiration in the everyday and the unpredictably elegant. They have recently introduced a spectacular merino wool throw – the small a personal “cocoon,” the large an elegant statement piece. Visit www.annewiggins.com or call 07951 410299 for more information.

3. Originally commissioned for the British Military and the Raj in India between the years 1850 to 1920, **YOLANDA GRAY**'s antique Victorian colonial Raj four poster beds show superb craftsmanship and have been lovingly restored to their former glory. Yolanda Gray also supply bespoke high quality mattresses and drapes (pictured). These beds suit either a contemporary or traditional setting. They dismantle flat-pack and Yolanda Gray can assemble and deliver nationwide. International shipping is available. Prices from £1,900. Visit www.yolagray.com email info@yolagray.com or call 01829 458070 for more information.

4. **LOCK STOCK & BARREL** a family run business specialising in solid mahogany and walnut furniture, offering a wide variety of hand crafted beds available in classic sleigh, French and Antique reproduction designs. Using traditional techniques and intricate hand carved detailing, the four poster beds will offer a unique addition to your home. Their exclusive range is available from www.lockstockandbarrel-uk.com or contact 01531 633333 for more details.

5. **COLOGNE & COTTON** has been at the forefront of beautifully designed pure cotton bed and bath linen for 25 years. Discover simple checks and stripes and classic white embroidery together with fabulous fragrances and luxury bath products. Visit their shops, call 0845 262 2212 for a catalogue or visit www.cologneandcotton.com to find out more.

6. Bespoke headboard by **RUPERT BEVAN LTD.** Leather upholstered panels with patinated brass detailing; designed in collaboration with Osborn Interiors. Visit Rupert Bevan's showroom and finishing studio at 11 Lonsdale Road, London, NW6 6RA; call 020 7731 1919 or see www.rupertbevan.com for more examples of their fine bespoke furniture and specialist interior finishes.

7. **QUERCUS BEDS.** Each Quercus bed is handcrafted in Nottinghamshire from solid oak that is 150-200 years old. There are 6 bed designs, which are available up to 8ft wide and come with a 10 year guarantee, as well as free delivery and installation. Request your free brochure and sample today by visiting www.quercusbeds.co.uk or calling 01777 869 669.

8. **OVERWROUGHT.** With over thirty years of experience Overwrought creates beautiful bespoke wrought iron bed frames and staircases. You are sure to receive a unique product for your home. Based in Rutland Overwrought is an expert in all areas from design to installation. For more information, visit www.overwrought.co.uk or call 07976 927017.

9. Australian based boutique textile studio **CHARLIE & FENTON** individually hand crafts luxury soft furnishings. With an emphasis on colour these digitally printed cushions from the Aurora collection are a feature in any room. Printed on a thick cotton canvas and complimented with a contrasting chevron back. Visit at www.charlieandfenton.com

10. **BEAUTIFUL BESPOKE BRITISH LINENS** – In The Linen Cupboard offers some of the highest quality luxurious bed and table linen made in Britain. Mix and match your interior with any size, detail or colour scheme. For more information, visit www.inthelinencupboard.co.uk or email enquiries@inthelinencupboard.co.uk

1. THE SCOTTISH GALLERY presents A Celebration of British Studio Pottery, including work by British trained Japanese artist Akiko Hirai. Akiko's work is a cultural blend of both Japanese and British studio pottery traditions, resulting in asymmetrical, 'imperfect' organic forms. Other artists include Clive Bowen, Lisa Hammond, Jim Malone, William Plumptre and Walter Keeler. For more information, visit www.scottish-gallery.co.uk or call 0131 558 1200. Image credit William Van Esland.



2. CHLOE ALBERRY specialises in door and cabinet fittings for the home. Be it a traditional handle or something more unique this is the shop for you. Located at 84 Portobello Road, London W11. Call 020 7272 0707 for a catalogue or view online at www.chloelalberry.com



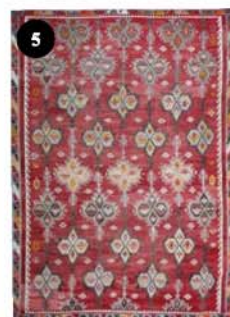
3. DANIELLE LEESE creates beautiful ceramics, in her current collection she uses both butterflies and lace to decorate her work, finished with bright colours to enhance the floral theme, these are truly unique. Developing her collections all the time Danielle's stunning work is available from www.danielleleeseceramics.com



4. MONTPELLIER MARBLE. The award-winning California design by Montpellier continues to be one of their best-selling fireplaces and is shown here in the exclusive Bianco Persiano marble. For a colour brochure showcasing the complete collection and details of your nearest stockist, call 01452 714 800 or log onto www.montpellier.co.uk You can follow them on Facebook, Twitter and Pinterest on MontpellierNS #fabulousfireplaces



5. RUG STORE specialise in a wide selection of new, old and antique Persian, Turkish, Caucasian and Turkman carpets. Various antique, old and new kilims are available. They also offer a professional hand-cleaning and restoration service. They buy old and antique carpets – even damaged rugs. Part-exchange and evaluations. Visit 312 Upper Richmond Road West, East Sheen, London SW14 7JN. Call/fax 020 8876 0070, email info@rugstoreonline.co.uk or view www.rugstoreonline.co.uk



6. Now with their own eco-friendly furniture and lifestyle products **CIEL** has selected a range of mid-century modern reproduction furniture to compliment your home and garden with flash ranges of home furnishings, textile throws, seasonal cushions in metallic gold and silver which compliment their lifestyle products slouchy bean bags, spa candles and Moroccan footstools. Shown here is their super cool and comfy retro modern chair upholstered in a mix of welsh heritage blankets in hopsack weaves based on the Eames classic updated to bring a style savvy element to any interior! Visit www.cielshop.co.uk or call 01273 202533 to find out more.

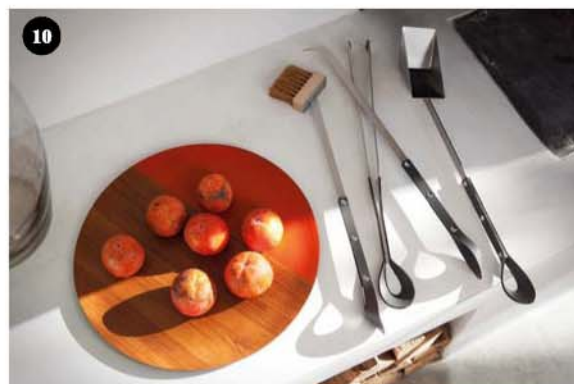


7. BUTTERFLY DOMES. Glass domes filled with butterflies. Choose your own butterflies or select a dome at www.butterflydomes.co.uk or call 07951 110147.

8. TIDAL COMPASS CHART is an essential for anyone who loves the sea. This stunning giclee print, using archival inks on 310gsm hahnemuehle paper, is useful too; it shows the direction water flows every hour of the tidal cycle, helping you stay safe at sea. Buy an unframed chart for £60 of any place you want at www.tidalcompass.com



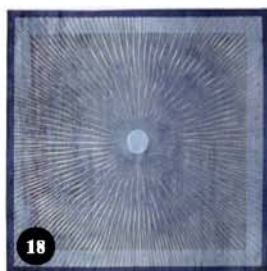
9. BLUE ISLE's online collection of furniture, lighting and accessories is stylish and timeless. The 3 seater classic buttoned sofa in Ecru linen (pictured) is £995, and reclaimed parquet and metal industrial coffee table, £599. Unusual and striking table lamps in gunmetal grey and pale washed wood from £75, and lovely weathered oak tables and beds. Find more affordable luxury at www.blueisle.co.uk or call 01425 653031 for more information.



10. With the barbeque season just around the corner, **ROBEYS** introduce "Stilus" – a sleek and stylish 4-piece stainless steel tool set with leather handles. Handmade in Italy by Ferrari, they are available in a range of beautiful distinctive colours – Black, Grey, Dark Brown, Tobacco, Red and Green. Exclusively available from Robeys. Visit www.robeys.co.uk or call 01773 820940 to find out more.

11. SOFA.COM offer beautiful and comfortable sofas, beds and chairs that are exceptionally well-made at reasonable prices. Choose from their range of wonderful house fabrics or have something made in a fabric of your choice. For more information and for reader offers, call 0345 400 2222, go to www.sofa.com/world or visit their London or Bath showroom. The Bluebell three seat sofa in dusty rose cotton matt velvet (pictured) from £1,240.





12. CHARLIE KINGHAM provides a very personal service for all your bespoke furniture design and cabinet making requirements. Specialising in the classic styles with a contemporary twist, the kitchens, bedrooms, bathrooms, studies and libraries he creates are all "Made in England". A visit to their website www.charliekingham.co.uk or the central London showroom will certainly show you a great deal more of what he has to offer, or you can reach him on 020 7935 2255 or email contact@charliekingham.co.uk

13. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk

14. CRATES 4 YOU offers wooden apple crates as the perfect rustic storage box for your home or business! They are the perfect workhorse for the ultimate in "chic tidy," or they can make great stools or tables. The crates come in different sizes to suit every situation and can be custom made with personalised crates and for weddings! Visit www.crates4you.com to see more inspirational designs or call 07546 751951.

15. Based in the Cotswolds for 100 years, DAVID HUNT LIGHTING specialise in the design and manufacture of luxury lighting. Each fitting is handmade and finished using traditional finishing techniques. Featured is the Pigalle 21 light pendant in Marston & Langer Grey Green with Liberty Classic Tana Lawn print shades – Bespoke options available. Call 01295 672245, visit www.davidhunt-lighting.com or email them at sales@davidhuntlighting.co.uk for more details.

16. DEEDEE BANKS DESIGNS. Interior architecture, interior design, build and technologies. They have some of the best professionals the industry has to offer today. They believe in the adherence to tight budgets and schedules which help to guarantee the success of every project they undertake. For a free no obligation meeting with their designers, call 020 3086 7879 or 07950 295232, email Dd@ddbanks.com or visit www.ddbanks.com

17. ARTIQUEA offers a fine selection of Syrian inlaid mother-of-pearl furniture, eco-friendly recycled mouth-blown glass grape lights; they also showcase contemporary painters from the Middle East. Find them at 82 Wandsworth Bridge Road, London SW6 2TF. Visit the website www.artiquea.co.uk or call 020 7731 2090. 10% discount on all stock (furniture and lights).

18. VEEDON FLEECE. Purely Bespoke. Employing the traditional technique of hand knotting, carpets and rugs made exclusively to order to your size, colour and quality specification in muga, pashmina, silk, Veedon and Best Tibetan Wool up to 20m by 8m. Choose from an extensive archive collection of both classical and contemporary or to your own design rendition. To find out more, visit www.veedonfleece.com or call 01483 575758.

19. DERNIER & HAMLYN. Manufactured by Dernier & Hamlyn, these art deco inspired lamps feature strong, streamlined shapes, typical of this glamorous epoch including chevrons finished in polished nickel to emulate the desire for shiny materials akin to chrome, a brand new material of the time. To commission something similar or to discuss your own design ideas call 0208 760 0900 or visit www.dernier-hamlyn.com

20. ADAM WILLIAMS DESIGN patinated bronze furniture. Featured is this stunning Greenwich console table, available in a variety of finishes. Offered in bespoke dimensions, their tables would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505, email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.

21. Inspired by the mystique of Middle Eastern souks, SALAMEKA embodies ethnicity in intricately hand-crafted, unique home pieces. Creatively sketched by founder and designer Salma El Feki and implemented by the hands of her Egyptian hometown's most talented and experienced craftsmen, Salameka's exclusive pieces can only be appreciated by those with an eye for home picks with a cultural story. The products are available on Facebook Salameka-Home-Accessories and delivers globally or call 00201 223905020 for more information. Salameka is also available in London at Jam Space Shop, 118 Fulham Road. SW3 6HU.



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22. CHAPEL STREET LONDON have introduced a new collection of beautifully handmade banquette style seating. Available on short lead times and priced per metre, these can be made to your exact requirements. A fine example of one of these designs is the deep buttoned banquette (pictured). View the new range on www.chapelstreetlondon.com or call them on 020 8576 6644 for all enquiries.

23. JO TAYLOR creates unique pieces of ceramic art that are one of a kind. She produces technically challenging structures, combining the use of the potter's wheel with innovative hand building techniques. Exhibiting at Sweet 18 in Belgium to find out more visit www.jotaylorceramics.com call 07968 018464.

24. RUTH KING a Fellow and council member of the Craft Potters Association creates unique vessels enhanced by the subtle colours and surfaces. Having exhibited internationally work is available from the Contemporary Ceramics Centre, London, by commission and through exhibition. Visit www.ruthkingceramics.com or call 01904 470196.

25. MARI IANIQ is a high end brand of furniture, lighting and accessories providing bespoke pieces and solutions for luxury interiors. A signature design from the MARI IANIQ studio, the Happy Clover collection is directly inspired by the detail found in fine jewellery. The Gothic inspired four-leaf clover design can be found created in the finest gemstones, precious metals and exquisite enamels by luxury jewellery brands. Scaled-up, it lends itself well to interpretation in the fine materials used in MARI IANIQ furniture. Visit www.mariianiq.com to find out more, or call 07951 228666.

26. MODECOR. Huge £225 discount on the reproduction of the 1956 Charles Eames Lounge Chair and Ottoman. Usually priced at £775, readers can grab a deal just for £550. Visit www.modecor.co.uk for full range/colours. To claim your offer, visit www.modecor.co.uk email wsales@modecor.co.uk or call 020 3239 3902 and use code INTERIORS before 20/02/2015. (or while stock lasts). Next day delivery for UK mainland. Visit www.modecor.co.uk

27. ABACISCUS is a company specialising in handmade Roman mosaic items: wall and floor tiles, furniture and decorative tableaux. They have many hundreds of designs, from those inspired by the Moorish history of Andalusia to contemporary abstract patterns suitable for sleek 21st century interiors. Visit www.abaciscus.co.uk to browse their extensive collections or call 01273 499691 for more information.

28. From artisan workshops direct to your doorstep, discover new designs every day without the inflated price tag at **SWOON EDITIONS**. Like the striking mid-century Mimi; a two-seater sofa with retro appeal, whose solid oak legs and contemporary upholstery in Mink Grey with contrasting covered buttons gives it a taste of the new – just £399. Readers also save £25 on orders over £250. To order, go to www.swooneditions.com/woi69 and enter voucher code WOI69 at checkout or call 020 3137 2464, quoting WOI69. Expires on 05.03.15.

29. TINDLE has just introduced a fabulous new range of Bohemian crystal chandeliers that comes in various sizes and styles and can all have Swarovski crystal drops added if required. Shown here is the eight arm version which is 64cm wide and 47cm high. List price is £927 +VAT (CL105/8). You can see this and the rest of the range at Tindle's showroom or call on 0207 384 148 for more information visit www.tindle-lighting.co.uk

30. SOFA WORKSHOP handmade the most beautiful sofas, right here in the UK. Visit their new website www.sofaworkshop.com or one of their 13 shops. For more information, Call FREE on 0800 23 00 048.

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31. VILLADERE creates handcrafted lighting, made in Italy for interiors throughout the world. The Tiffany murano chandelier designed by Claudio Marco for Villaverde is available in various sizes and murano colours. They also offer a lighting consultancy service, enquire at their London showroom – 618-620 Kings road, London SW6 2DU, call 020 7610 9797 or visit their website www.villaverdeltd.com to find out more.



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32. JIN EUI KIM a ceramic artist originally from South Korea, working at Fireworks Clay Studios in Cardiff he exhibits widely including, Ceramic Art London in April and Collect with Ruthin in May. Jin Eui creates exceptional pieces exploring tonal effects and illusions. See his work installed in the windows of New Bond Street London www.bondstreetwindows.com Visit www.jineuikim.com or call 07737 895637.



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33. LOUIS MONTROSE is a specialist metalwork company that manufactures bespoke furniture including vanity units, tables and mirrors. This distinctive table is subtle and yet striking with a hand formed frame that has been finished in nickel and a beautiful bubble effect top that is made of kiln formed glass. Call 020 3006 8099, email info@louis-montrose.com or visit www.louis-montrose.com to find out more.

34. A PLACE IN THE GARDEN presents the traditional version of their popular Coachlamp.

With the small size costing £179 and extra small costing only £163 with free postage and packaging. For more information, call 01403 864866 or visit www.aplaceinthegarden.co.uk



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35. SOFAS & STUFF offer an elegant, supremely comfortable collection of very beautiful British handmade sofas, chairs and sofa beds that look far more expensive than their price tag. Traditional hardwood frames and sprung upholstery are guaranteed for life, delivery is in 5 weeks and a no-quibble returns policy is reassuring. Be guided through a cornucopia of fabric options with friendly, expert advisers in rural barn showrooms and new city-centre locations. Or buy online at sofasandstuff.com. Shown here is the Grassington Sofa in Spring Rhythm hand-blocked cotton £1,918. Visit www.sofasandstuff.com or call 08081 783211.



36

red dot award 2014
winner
GOOD DESIGN
AWARD 2014



37

36. FOXCAT DESIGN. The NI Parasol has won the RED DOT Design Awards and the Good Design Awards year 2014. With over 2,000 built-in LEDs, "NI" keeps you perfectly lit throughout the day. The one-touch dimmer allows separate control of the 3-channel lighting system. An awarded product tailor-made for lifestyle seekers to create the desired atmosphere at any time. Call +852 2786 3866 or visit www.foxcatdesign.com for more information.

37. LEATHER CHAIRS OF BATH is celebrating 25 years as a family run business specialising in English handmade leather sofas and chairs. Visit their showroom at 600 King's Road, London SW6, or see what they do at www.leatherchairs.co.uk Call 020 7731 1198 to find out more.

38. CAMERICH's stunning Crescent sofa (pictured) is currently on sale with 30% off at £2,818. Crescent combines classic styling and luxuriously plump feather cushions with ultra modern dark steel legs. Crescent is available in a range of modules and fabrics in stock for immediate delivery. Call 020 7372 9887 or visit www.camerich.co.uk



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39. THE PERIOD PIANO COMPANY are currently offering this superb 1929 Art Deco Gaveau grand piano, which previously belonged to Maurice Chevalier. All their instruments are rare original pieces, not reproductions, and are restored to the highest standards by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. To find out more, visit www.periodpiano.com or call 01580 291393.



40. THE FOREST BAILIFF Drape yourself in a glamorous and authentic Vintage Silk Kimono. Not only stunning to wear as a luxurious dressing gown but even more stunning to hang in your boudoir and savour the simply beautiful oriental shaded silks! A picture to behold in itself and a perfect gift for your Valentine. To find out more, visit www.forestbailiff.co.uk or call 020 8947 5115.



Photograph ©Geanieve Stevenson / The Forest Bailiff.

41. BLUE VELVET, the home of contemporary and classic footwear direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, London SW3 4UP, buy online at www.bluevelvetshoes.com or call 020 7376 7442 for more information.



42. STYLE NEVER GOES OUT OF FASHION. Cobra & Bellamy is the leading name in classically designed watches, retro in style reminiscent of the 1930s, 40s and 50s. Pictured here is the Cobra watch available in Stainless Steel at £99, Rose Gold plated and 21 Carat Gold Plated at £115. Sienna Miller has chosen to eschew more established watch companies to fly the flag for Cobra & Bellamy's retro inspired watch collection, here is a quote from her "Cobra & Bellamy watches are classic, beautiful and affordable I love all of them". To see the whole Cobra & Bellamy watch collection go to: www.cobrabellamywatches.co.uk or call 01736 732112 for further information.



43. The perfect match for double cuffs, British jewellery designer **HEATHER STOWELL** incorporates beautiful vintage mother of pearl buttons into handmade settings using Sterling Silver or Rose Gold transforming them into contemporary unique cufflinks and one off ladies jewellery. Email info@heatherstowell.com follow her on Facebook or call 07801 570068 to leave a message. Heather will be showing new work throughout 2015 at a variety of fairs, please see her website for more information. For email orders, small online shop and event dates in your area, visit the website www.heatherstowell.com



44. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one of these beautifully striped and stylish **OTTOMANIA** hammam towels with you. Large yet lightweight, they dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. Plus, they are very suitable for daily use in your bathroom at home. The perfect gift. On many travels Ottomania's owners have met the artisans they buy their products from. They have known these craftsmen for years, making their relationship very personal. From the many varieties of hammam and bath towels to be found they specifically chose those that are traditional, hand-made and of superior quality. For more information, visit www.ottomania.nl



45. HARVEY BROWN design and manufacture bespoke furniture specialising in leather armchairs and sofas. The Paris chair, inspired by one of their restoration projects, is upholstered using natural fillings and hand stained leather to recreate an original 1920's patina. Their workshop undertakes individual commissions, working closely with clients throughout the process. Call 01621 860772 or visit www.harveybrown.co.uk for more information.



46. MUST-HAVE BINS present a stunning collection of hard to find essential home accessories – baskets, tissues and jardinières, all hand made with exceptional attention to detail – they are just too good to hide. Call 0845 5280932 for their fabulous 2015 brochure or visit www.musthavebins.co.uk A bespoke service and international shipping is available.





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Etruscan bath. Image supplied by Little Greene.

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SACRED GEOMETRY

AT CANTERBURY CATHEDRAL, A TEAM OF MASONS IS RESTORING THE MEDIEVAL TRACERY OF THE GREAT SOUTH WINDOW. AFTER OVERSEEING THE MEASURING AND MAKING OF TEMPLATES, HEAD OF STONE CONSERVATION HEATHER NEWTON WATCHES THE CARVED PIECES HOISTED INTO PLACE



It's 7.30am on a December morning. Cloud hugs the top of Bell Harry Tower, and jackdaws and peregrines exchange insults before settling on opposite pinnacles at the cathedral's west end. A dank, grey mizzle seeps into bones, but the crib and Christmas-tree lights by the south door are already lit and offer some cheer. I ascend the stairs to the masons' drawing office to be greeted by the scent of coffee and the sound of young men's laughter and banter; the background is Kanye West from a random YouTube shuffle. In the small workshop downstairs an apprentice has started knocking stone; the noise filters up, slightly out of sync with Kanye's beat.

We discuss the day's work. Benn is setting out for the northwest transept. 'Setting out' is a technical term for gathering information from the building and using geometry to produce templates needed by masons to cut stone to the correct size and shape. The setter-out is the linchpin, and if things go wrong all eyes turn in their direction. This is Benn's first big job and he is attacking it with verve.

Tea swigged and braced against the chill, it's off to the scaffolding to see how work on the great south window is progressing. Tony and Eric are manoeuvring a quarter of a ton of stone: suspended on Lewis pins and hoist, a beautifully hand-cut mullion is lowered carefully to rest on small rectangles of lead sheet. This is the final stone before we start the tracery. Seven mullions span the near eight-metre width of the window, and there are five courses in this tier, each approximately a metre in height. Once the stone is declared level, preparations are made to smelt the lead used to fill the joints. An electric crucible sits on its metal trolley beneath a hood to extract potentially harmful fumes. The vaguely sweet smell of molten lead mingles with warm air from the cathedral's interior as it rushes up to escape through the hole where the window once was. The hole is decreasing in size, the new window growing in its soffit, layer by layer, the stone straining upwards. One can now eye down mouldings carved into the mullions, interrupted by the horizontal transoms, for over nine metres. Morning light bounces off rolls and curves, and shadow clings to the hollows – Perpendicular Gothic architecture celebrates light like no other. Persuaded into shape by the skilled hands of those in the masons' yard, new stone is creating an exquisite frame for radiant Medieval glass. Only another eight metres, or 100 stones, to the top.

The men murmur to one another as they go about their task, their voices muffled by masks and goggles. Gloved hand signals suffice. They have this routine down to a tee, the growth of the window knitting them tightly as a team. Speech is virtually redundant.

Now it's back into the car for a drive to the masons' yard. It's adjacent to landfill and over the river from the sewage works – not the most obvious site for the manufacture of beauty. But beauty is here, stacked on pallets in a prosaic metal building: wrought stone, pale, intricate and seemingly weightless, struggling against ugly fluorescent light. Stone whose purpose has defined its shape, each piece bearing an identification number and mason's mark. My colleagues, dust-covered and swinging their mallets to the rhythm of Radio 6, stoop over their bankers, or workbenches. Some raise a hand and grin; others are concentrating too hard to notice my arrival. Carving stone, continuing a thousand years of the pursuit of perfection ■

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